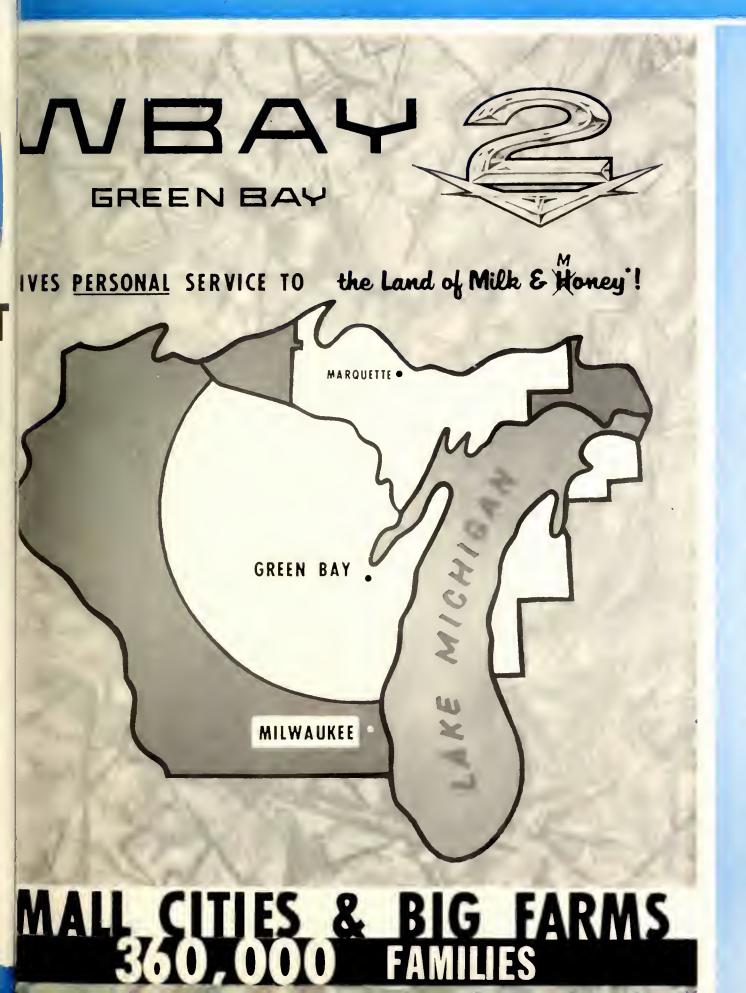
## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



# WHAT WILL SELL NIGHTTIME SPOT RADIO?

Timebuyers feel ratealone are not the answer to selling nighttime spot radio. Most reps agree. Here are ideas from both buyers and sellers

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Ohio bank hits with "something different" on tv

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How to write commercials with a camera

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Timebuyers rate the reps (part two)

Page 42



DEPENDABLE

...and twelve months out of every year stations under the sign of MEEKER benefit by:

DEPENDABLE development of seasoned staff. Only two changes in personnel (other than additions) in the entire organization since we started twelve years ago.

Effective representation must have a permanence of able personnel trained for well-timed team action.



the meeker company, inc.

radio and television station representatives

new york chicago san francisco los angeles philadelphia

BBBB





Mystery figure of the year in advertising circles was the Influential. This teasiest (and perhaps biggest) of all teaser campaigns was based on an Alfred Politz study on *The Saturday Evening Post*. Now the secret is out, Influentials are readers of the *Post*. Articulate, gregarious people who are sold—and sell others—on what they read in the *Post*. These millions of Influentials are a big sales-building plus for *SEP* advertisers.



One distinguished name is worth a thousand words in this testimonial campaign for Cavanagh Hats. Testimonial begins and ends with a famous name — from the business, sports or entertainment world—stamped in the band of a Cavanagh, Copy reads: "If you name the three top men in any field, two of them most likely wear Cavanagh Hats. Do you?" Dealer listing appears on the facing page. Ads run in *The New Yorker* magazine.



To fit a host of commodities, in any form, Continental has a full line of containers: metal, paper, plastic and glass. Continental Can Company is a leader in packaging, research and development. Hence this "reputation" campaign in Time, Fortune, Business Week. Each color spread features a different product and headlines the theme: Whatever you make, or whatever you pack, "Continental has the right package for you!"



Troubles come fast, and go even faster in this new TV spot for the Yellow Pages phone book. In animated rebus form, film describes the trials and tribulations of an average couple, and how the Yellow Pages came to their rescue — with everything from a repairman for the clock to a new secretary for hubby. The moral is clear to viewers of Million-Dollar Movie. The Yellow Pages is "The First Place to Look...for Anything!"

1

BATTEN, BARTON, DURSTINE & OSBORN, INC., ADVERTISING

NEW YORK - ATLANTA - BOSTON - BUFFALO - CHICAGO - CLEVELAND - DALLAS - DETBOIT - HOLLYWOOD - LOS ANGELES - MINNEAPOLIS - PITTSBURGH - SAN FRAN 15-CO - SEATTLE - TORONTO

sponsor • 13 july 1957



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Tv's sales-ability is changing marketing strategy, demanding new products, affecting sales methods, staffs and distribution strategy

#### To Europe for commercials?

A report on commercial producers in Europe whose techniques are new, unusual and attractive-Paris is only a few hours further than L.A. Editor and Publisher

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Copyright 1957 Sponsor Publications Inc.



#### On KTHV, they will!

WITH 316,000 watts on Channel 11 and with the tallest antenna in the Central South (1756' above average terrain!), KTHV gets regular viewing response from most of Arkansas — 62 counties to be exact!

Take a good look at the mail map above. Notice that KTHV penetrates to all six surrounding states — and actually pulls mail from viewers in Mississippi, Missouri, Oklahoma and Texas.

Ask your Branham man for all the big KTHV facts.



Channel 11
LITTLE ROCK
316,000 Watts

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

# The truth about the NEGRO MARKET



The only Northern California station selling the entire San Francisco, Oakland, Bay Area Negro market

The greatest array of talent in the area...top Negro salesmen...nationally accepted.

- MAGNIFICENT MONTAGUE
- brought direct from WAAF, Chicago. His sponsor list, sales results and audience are equally magnificent.
- RAMON BRUCE
- WAAT, Newark, N.J. Leading Negro-appeal personality in New Jersey. Best rating among all programs during his broadcast.
- SWINGING DEACON
- The most popular *local* Negroappeal personality. Dominates the heavily populated Negro local and *fringe* areas.

Plus other Great Negro Stars!

# on the NEW K-SAY 10,000 WATTS 1010 KC

Studios: 1550 California Street, San Francisco 1815 Alcatraz Avenue, Berkeley

GRANT WRATHALL
Owner

WALT CONWAY

General Mgr.





#### NEWSMAKER of the week

This week, brilliant, community-minded, hard-working W. D. (Dub) Rogers loomed as No. 1 in terms of television industry service. To the jobs he holds (board chairman of TvB, vice chairman of NARTB's Tv Board and numerous industry committees) was added the presidency of probably the most exclusive industry club—the Television Pioneers.

**The newsmaker:** Every industry has its men who do the bulk of the work, who head up important projects. On the record today none is more active than a 37-year-old broadcaster from the Texas Panhandle.

W. D. (Dub) Rogers has become president of the year-old Society of Tv Pioneers after shepherding its growth for 16 months. (At an exploratory session at the NARTB convention last year attended by pioneers P. A. Sugg. George Burbach, John Fetzer, Jack Harris and sponsor's publisher, the initial suggestion was made that the group

be founded as successor to sponsor's informal Tv Pioneers.)

Rogers heads Texas Telecasting. Inc., which started small with KDUB-TV, Lubbock, and is now big with KDUB Radio, KPAR-TV. Abilene-Sweetwater, and KEDY-TV. Big Spring.

The several call letters are derived from his nickname, which originated with his father the day Dub was born, 8 August, 1920, in Waco; his secretary. Dovie Parr, the company's first employee five and one-half years ago, his wife.



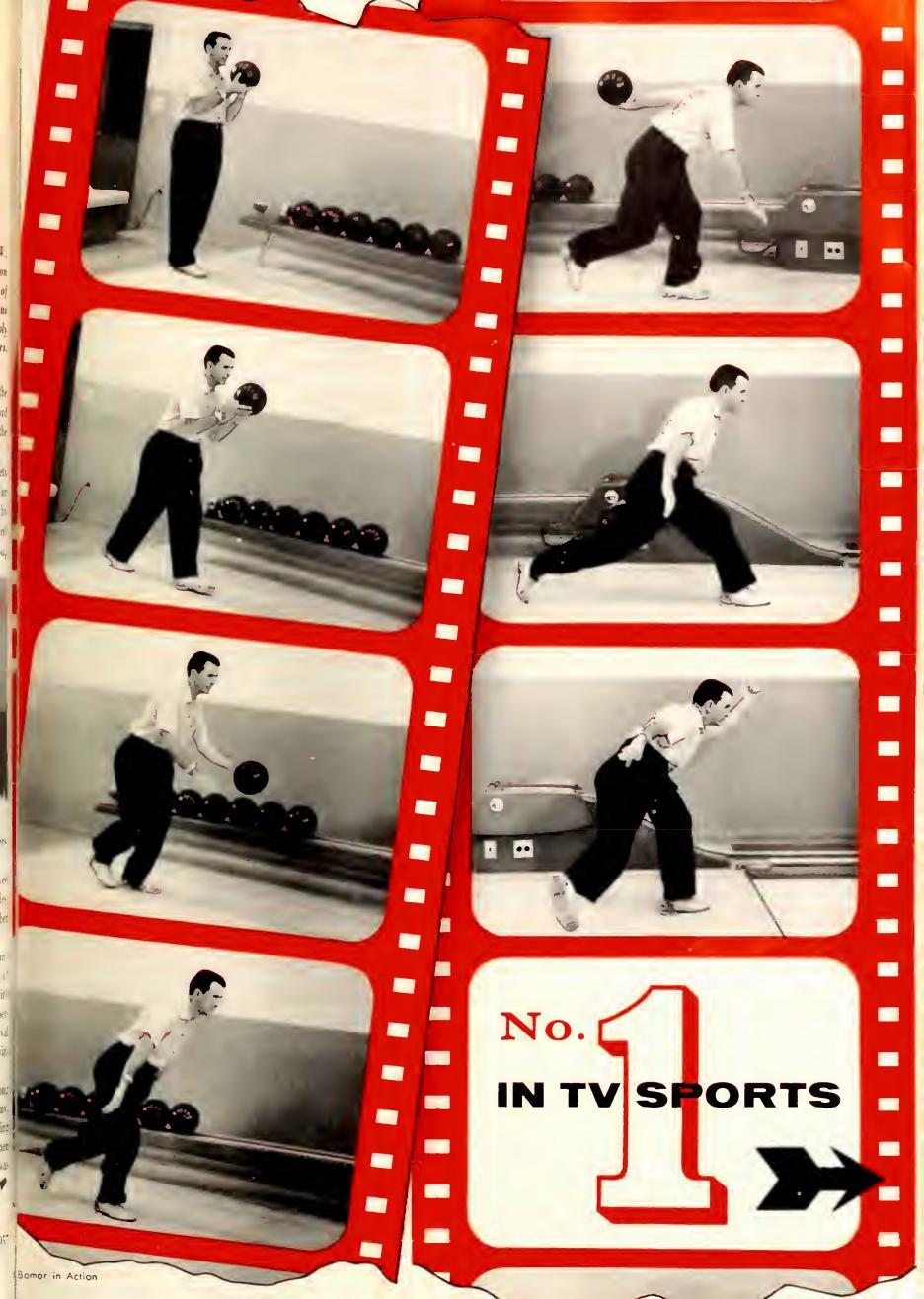
W. D. (Dub) Rogers

and one-half years ago, his wife. Edith, mother of his daughters, Kerry, 8, and Kay, 5.

An eight-year tv pioneer Rogers is a young man who has arrived but still wears outsize Texas boots to match his industry strides. He was a founder of TvB in 1954, and he has been a board member of the NARTB for five of the past six years.

He's vitally interested in the national community of television and in the local communities of his stations. He spends two-thirds of his time at his headquarters in Lubbock, the remaining one-third traveling across country on industry projects. In Lubbock he operates a local-interest station which has developed a strong, loyal audience in this medium-sized market (one of the first of its size to have a tv station when KDUB-TV took the air in 1952).

He's an active board member of a dozen civic enterprises. Among them: A little theatre group, the symphony. Salvation Army, Chamber of Commerce, Citizens' Traffic Committee. Counseling Service for the Blind. He's been a man on the go for years. When he was 27 he headed the Lubbock Advertising Club. At 28. he was president of the Sales Executives Club.



# C H A M P I O N S H

America's No. 1 TV Film Sport Seri

## WE'VE GOT THE STARS

BRUNSWICK-BALKE-COLLENDER, the top name in Bowling, has America's leading Bowlers under exclusive contract. Seen only in "Championship Bowling."



DON CARTER 3 times All Star Champion



BILL LILLARD Bawler of the Yeor, 1956-57



DICK HOOVER ABC Masters Champion, 1957



JOE WILMAN
Hall af Fame.
Winner of 4 ABC
Champianships



BUZZ FAZIO ABC Masters Champian, 1955



ZIO STEVE NAGY
ers Natianal Match
1955 Gome Champion,
1954-55



ANDY VARIPAPA
All-Time
Bowling Great
ABC Hall of Fame



JIM SPAULDING ABC 1957 All-Event Champian

SEE — Lau Campi, Buddy Bamar, Ned Day, Tam Hennessey, Pete Carter, Thurman Gibsan, Ray Bluth, Stan Gifford, and all the ather famous Brunswick stars in action

### WE'VE GOT THE RATINGS

Look at this typical cross-section of recent ratings coast-to-coast; and remember, these are all in fringe time periods.

CINCINNATI

WKRC-TV

28.9

MILWAUKEE WTMJ-TV 15.7

FORT WAYNE
WKJG-TV
40.4

WCCO-TV

22.6

WAVE-TV
22.7

WROC-TV
30.0

"CHAMPIONSHIP BOWLING" GETS AND HOLDS THE TOP RATINGS
Regular Pulse audience studies in BILLBOARD show "Championship Bowling" is No. 1 with the men among syndicated fill shows; No. 8 with women and No. 8 with children.

Twice winner of the Billboard Poll as America's No. 1 TV fim

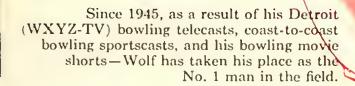
# I P B O W L I N G

### Now going into its 4th BIG year!

WE'VE GOT THE WORLD'S No. 1 BOWLING

SPORTSCASTER.

Fred Wolf





New York, N. Y. Chicago, III. Los Angeles, Calif. Philadelphia, Pa. Detrait, Mich. Baltimare, Md. Cleveland, Ohia Washington, D. C. Boston, Mass. St. Lauis, Mo. San Francisca, Calif. Houston, Texas Milwaukee, Wisc. Pittsburgh, Pa. New Orleans, La. Buffala, N. Y. Dallas, Texas

Seattle, Wash.

Minneapalis, Minn. San Diega, Calif. Cincinnati, Ohia San Antania, Texas Kansas City, Ma. Denver, Cala. Atlanta, Geargia Memphis, Tenn. Indianapalis, Ind. Calumbus, Ohia Lauisville, Ky. Narfalk, Va. Partland, Ore. Birmingham, Ala. Rachester, N. Y. Toleda, Ohia Daytan, Ohia Oklahama City, Okla.

Omaha, Nebr. Miami, Fla. Pravidence, R. I. Tampa, Fla. Richmand, Va. Tulsa, Okla. Wichita, Kan. Jacksanville, Fla. Syracuse, New Yark Salt Lake City, Utah Davenpart, Iawa Nashville, Tenn. Grand Rapids, Mich. Des Maines, Iowa Hartfard, Cann. Phaenix, Ariz. Sacramenta, Calif. Shrevepart, La.

Charlatte, N. C. Fart Wayne, Ind. Knaxville, Tenn. Lubback-Abilene, Tex. Little Rack, Ark. Fresna, Calif. Calumbia, S. C. Schenectady, N. Y. Raanake, Va. Lansing, Mich. Tapeka, Kan. Huntington-Charleston, W. Va. Greensbora, N. C. Binghamtan, N.Y. Springfield, Ma. Raleigh, N. C. Lancaster, Pa. Jahnstawn, Pa. Evansville, Ind.

\*Ca-spansarship with Wildraat in the abave markets is available, as well as spansarship in ather impartant U. S. markets — get in touch with us for an autstanding "deal."

#### WALTER SCHWIMMER CO.

CHICAGO — MAIN OFFICE — 75 E. Wacker Drive 1 • FRanklin 2-4392

NEW YORK — 527 Madisan Ave. 22 • Eldarado 5-4616

HOLLYWOOD - Haan Tyler & Assoc. • 5746 Hollywood Blvd. • HOllywoad 2-7421

CANADA - S. W. Caldwell, Ltd. • 447 Jarvis St. • Toronto, Ont. • WAlnut 2-2103

Sport Series!

# "CHAMPIONSHIP BOWLING" NOW HAS 26 BRAND NEW FULL-HOUR FILM SHOWS JUST COMPLETED AND AVAILABLE FOR FALL RELEASE

#### A Production Masterpiece by Peter Demet

6-Camera "Live Action" technique extracts the utmost in excitement and thrills—gives you a perfect "picture." It seems like you are right there, watching in person.

#### Directed by Sid Goltz

Television's No. 1 Sports film expert. No one, but no one, does the painstaking frame-by-frame editing job that is the Goltz trademark.

Only "Championship Bowling" film series gives you a complete 3-game bowling match in one hour. Nothing telescoped. Nothing "recapped." Nothing omitted.

write write

phone — for audition prints and prices.

#### WALTER SCHWIMMER CO.

CHICAGO - MAIN OFFICE - 75 East Wacker Drive 1 • FRanklin 2-4392

NEW YORK - 527 Madison Ave. 22 • Eldorado 5-4616

HOLLYWOOD - Haan Tyler & Assoc. • 5746 Hollywood Blvd. • HOllywood 2-7421

CANADA - S. W. Caldwell Ltd. • 447 Jarvis St. • Toronto, Ont. • WAlnut 2-2103

"CHAMPIONSHIP BOWLING" is the Quality "Blue Chip" film series for America's top TV stations and advertisers



#### SPONSOR-SCOPE

13 JULY

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SPONSOR PUBLICATIONS INC.

This week you could look back to 1 January and astoroid yourself of what has happened in the last six months in the air media.

Growth was to be expected. But not of the magnitude that's now in the making. Problems were anticipated. But not of the depth that now looms.

hi dealing with the physiognomy of growth, note these changing features as the past six months have been forming them:

- 1) Pound for pound, radio becapie the hottest medium in admen's eyes. Its momentum is terrific.
- 2) Network to erected gravestones to program casualties all over the lot. But the death rate, perhaps, was as much a function of steep costs as poor shows.
- 3) The demand for ty time got so pressing that "exclusivity"—the buffer time zone between competing sponsors and products—began to break down. P&G no longer scowls at a nearby Lever program. And in radio, advertisers bave grown satisfied with 15-minute intervals.
- 1) Detroit elected the air media as prime selling agents for 1958 models. Well over \$100 million will go into network and spot.
- 5) A leading franchise-holder of **I.D.**'s (General Foods) introduced the concept of **lead-leasing its prize schedule** (to Bristol-Weers) rather than risk losing it.
- 6) The Celler report confirmed in Washington what the rest of the nation suspected that the ramifications of network business are immense. The question now is: What's the penalty of size?
  - 7) Bartered time became an accepted business format in tv.
- 8) The researchers were condemned right and left as too slow and conservative. Thus Nielsen's VCS#2 coverage report got a rough going-over from stations and reps: and ABC Radio and NBC Radio fired on NRI for "outdated listener measurements."

Like a spring, the air media are wound so tight that the rest of 1957 will see little easing in pressure.



A spectacular feature during the first half of the year was the turnover of accounts whose fate largely hinges on tv and radio.

Thus much of the motive for change might be indicative of the growing impact of these media on the marketing complex.

Among the major advertisers that switched agencies during the first six months were:

ADVERTISER	FROM	ТО	ESTIMATED BUDGET
Tidewater*	Buehanan	FCB (San Fran.)	\$5,500,000
Jergens*	R. W. Orr	TBA	1,000,000
Tums*	DFS	McCann-Erickson	2.500,000
Grove's Bromo Quinine*	Benton & Bowles	Gardner	1.000.000
Pabst*	Leo Burnett	Norman, C & K	8,000,000
Studebaker-Paekard	Benton & Bowles	Burke-D-Adams	8,000,000
Schiek*	Warwick & Legler	Benton & Bowles	4,500,000
Nucoa*	DFS	G.B&B	1.500.000
Noxzema*	SSCB	MacManus, J & A	2,000,000
Prudential*	Calkins & Holden	Reach, McClinton	5,000,000
B. T. Babbitt*	H. B. Cohen	TBA	1.500.000
Lanolin Plus*	Russel Seeds	KFC&C	2,500,000
Dole	V. W. Aver	TB \	1.000.000

<sup>\*</sup>Substantial part of budget devoted to air media.



After fizzling out once (SPONSOR-SCOPE, 22 June, page 9), the inevitable happened this week:

Advertisers now can buy a third participation in an alternate-week program. The offer comes from ABC TV, and the show is Guy Mitchell (for which Revlon has the alternate-week commitment all by itself).

The price for a minute announcement plus billboards over seven telecasts is \$226,000 for time and talent. The lineup consists of 141 stations.

Another ABC TV show that can be had on a one-third participation basis is Sugarfoot, which will alternate with Cheyenne Tuesday nights.

Libby-Owens-Ford, one of GM's major suppliers, is pitching in with a network show to help sell the new models this fall.

Its contribution is an alternate week half-hour of *Perry Mason* on 175 CBS TV stations for 26 weeks, with a time and talent bill of around \$100,000 a week. Agency: Fuller & Smith & Ross.

While the concept of pushing your customer's products is nothing new in tv, what L-O-F is doing could develop into quite a trend in the automotive field.

Fabrics, accessories, and other suppliers might find it expedient and profitable to get into the act because the auto business is so important to their own welfare.

L-O-F also is sponsoring a quarter of the collegiate football games on NBC TV.

Before Libby-Owens-Ford gets started on its *Perry Mason* sponsorship, there's this technical hurdle: Cutting those Fords out of five of the nine films already in the can.

Another problem facing the glass-maker: Prevailing upon GM to replace the offensive Fords with GM models.

General Motors always has steered clear of furnishing cars to Hollywood producers, while Ford thinks the practice worthwhile.

Colgate this week wrapped up its tv network lineup for fall with the purchase of *The Thin Man* series from MGM-TV.

It will run Fridays 9:30-10 p.m. on NBC TV. Bates is the agency.

With The Thin Man, the networks will have 10 whodunits going next season.

Why is the GMC Truck division pouring all that money into network radio just two months prior to the debut of its 1958 line?

Primarily with this end in view:

It wants to unload its remaining light trucks (whose sales have been hit by the lighter-made foreign kind) and concentrate on the half-ton panel job.

Ford is importing its own 4-cylinder Anglia, and GM will be bringing in the Vauxhall from England. American tradesmen favor the imports because of the claimed savings of about \$2 a day in gasoline.

Announce that you're budgeting \$5 million for spot and network tv, and your competitor immediately thinks you're telegraphing your sales forecasts.

Here's how a rival of Exquisite Bra—which recently made just such an announcement—has it worked out:

With the average bra retailing at \$3, Exquisite will have to sell 800,000 to break even. That adds up to \$24 million (in a trade whose total is about \$200 million).

On the daytime side, NBC TV in June had four more commercial hours than in 1956. CBS TV's margin was two.

Total daytime commercial hours for June were CBS TV, 28½ hours, NBC TV, 18 hours. Source: NBC Corporate Planning Dept.



Radio this week again made the top headlines in new business news something that's become practically routine since JWT crashed through with that huge Ford order on CBS.

To the stream of new radio dollars add these:

- A gusty contribution from General Mills. The cake mixes contributed a total of \$350,000 through BBDO \$100,000 going to NBC and the balance for spot. Knox Reeves bought a run of 20 segments on CBS for Wheaties, amounting to \$16,000 a week.
- Vick Chemical (Morse International) did its seasonal shopping earlier than usual, buying 126 segments over 18 weeks on CBS and 30 spots a week on NBC for 20 weeks.
  - Ralston Parina (GB&F) blocked out six mits a week on CBS for 13 weeks.
- American Home Products (Y&R) committed itself to 13 weeks of Wendy Warren and the News at the rate of two units a week.
  - Best Foods spread a fall campaign over day and night on CBS for around 21 weeks.

Bob Eastman, ABC Network president, told SRA members at a luncheon this week that his policy of quality live programing will bolster the whole radio industry.

ABC Radio's policies, as outlined by him:

- 1) No network selling between 6-9 a.m. and 4-6 p.m.
- 2) No unit smaller than 5 minutes.
- 3) No negative selling.
- 4) Only live selling.
- 5) No expediency selling. (Translation: Let's stick to the rate card.)

(See Network Section of News Wrap-Up for more Eastman remarks on this occasion.)

There are many ways of making your agency associates aware of radio's importance in the media spectrum, but here's a foot-in-the-door gimmick an airman in a top Madison Avenue agency finds surefire.

He brings along a transistor radio to each product group meeting.

Somebody is sure to ask, "What's that?" That's all he needs to take off on the subject of radio's present status and what it can do for the account.

#### A big-agency line of thinking might well benefit radio a lot.

A marketing man in one of the Big Three syllogizes the point thus:

- 1) Competition in research, engineering, features, and price is so severe that it tends to nullify itself sales-wise.
  - 2) That leaves the intangibles as sales points—the big feature of the "brand image."
  - 3) You get an image across by repetition and slogan.
  - 4) That's where radio comes in-you can hammer the point home cheaply.

Are network radio salesmen weak in their knowledge of the basics?

Judging from a series of complaints SPONSORSCOPE picked up this week along Madison Avenue, the answer is yes.

Here's how agency people think salesmen can improve their approach:

- Show that they are versed in the background of the medium.
- Become acquainted with every facet of the network's program structure, stars, etc.
- Remember that an advertiser is not buying participations, but a franchise.
- · Know something about AFTRA regulations and scales, particularly on cut-ins.
- Exhibit an awareness of the network's programing and sales philosophy.

#### If you have an idea for a radio show, don't take it to an advertising agency.

It isn't that agencies are cold to radio ideas. But under the present system of network buying, advertisers rarely originate a radio program—they buy participation in a show the networks worked up.

So take your brain-child to the real foster parent—the network or individual station.

sponsor • 13 july 1957

TvB is checking up on its estimates of tv spot expenditures.

It has asked four major agencies to tell the bureau (in confidence, of course) how the figures cited for their clients compare with actual expenditures.

TvB's volume data are based on one-time rates.

Some reps think TvB could perform a valuable service by showing in what classes of markets expenditures were made.

The suggested breakdown: (1) Portion spent in New York, which usually runs around 10%; (2) the share that went to the next 10 markets; and (3) the segment apportioned among secondary markets.

TvB's reaction to this as gathered by SPONSOR-SCOPE: It would pinpoint the information too closely to benefit everybody.

One of the reasons why the reps favor such a breakdown: It would help take the heat off them from their stations in the lesser markets.

Syndicators, in particular, may be interested to know why JWT gradually has vecred away from spot film programs.

The explanation that came out of that agency this week:

- Too many dealers are prima donnas. They fancy themselves program crities and disagree about the type of syndicated fare.
- The simplest common denominators are news or weather—because you can't argue about either of them.
  - Dealers can be sold more readily on the advantages of five shows a week over one.

International Latex, which has a five-year deal on the C&C film barter planthis week took a look-in at NBC TV—with a view of perhaps doing some business in the near future.

Latex's interests ranges from foundation garments and baby pants to drugs. (See 6 July SPONSOR-SCOPE for pertinent sidelight on Latex-C&C relations.)

Smaller agencies will find a pat on the back in the 27 July SPONSOR issue where Earl Ludgin tells why you don't have to be a giant to compete.

Says Ludgin: In advertising a David can outsmart a Goliath with imagination, agility, and the unexpected.

His formula is that there is no ironelad formula. Every problem is a different problem. Isolate the puzzlers, and you will find solutions inherent in them.

Like Revlon. Hazel Bishop is spreading the network program risks.

There's still a big difference, however, in expenditures: Revlon's present network to commitments are at the rate of \$13 million annually vs. Hazel Bishop's \$7.5 million.

NBC's corporate planning department, one of whose chores is to forecast trends, feels bullish about the fall outlook for both network and spot tv.

It predicts that the medium will snap out of its summer leveling off and that spot to will be as lively as network in the months to come.

Says this confidential memo: Advertisers that have been hesitating because of disappointing ratings and/or a concern over low profits despite higher sales are showing signs of jumping back for the fall.

For other news coverage in this issue, see Newsmaker of the Week, page 4: New and Renew, page 59: Spot Buys, page 66: News and Idea Wrap-Up, page 70: Washington Week, page 81: Sponsor Hears, page 84: and Tv and Radio Newsmakers, page 90.

#### WHEN KANSAS CITY GOES SHOPPING . . .

## It's a WHB world

#### FOOD . .

More national food product advertising is placed on WHB than on all other local radio stations combined. And locally, virtually all major food chains advertise consistently on WHB.

#### DRUGS . . .

National drug advertisers and local drug stores spend more money on WHB than on all other local radio stations combined.

#### AUTOMOTIVE . . .

WHB carries schedules for every major national automobile advertiser. Local car dealers buy more time on WHB than on all other local radio stations combined.

#### CIGARETTES . . .

Every cigarette brand buying spot radio in Kansas City in 1956 bought WHB.

#### NEW HOMES . . .

Kansas City home builders put more new-home advertising on WHB than any other Kansas City radio station.



#### ... because IT'S A WHB AUDIENCE ...

Whether it be Mctro Pulse, Nielsen, Trendex or Hooper whether it be Arca Nielsen or Pulse - WHB is the dominant first among every important audience-type. That statement embraces the housewife, her husband, their teenagers as well as the farm family. Every survey agrees. Whether it's audience or advertising it's a WHB world! Talk to Blair or WHB GM George W. Armstrong.

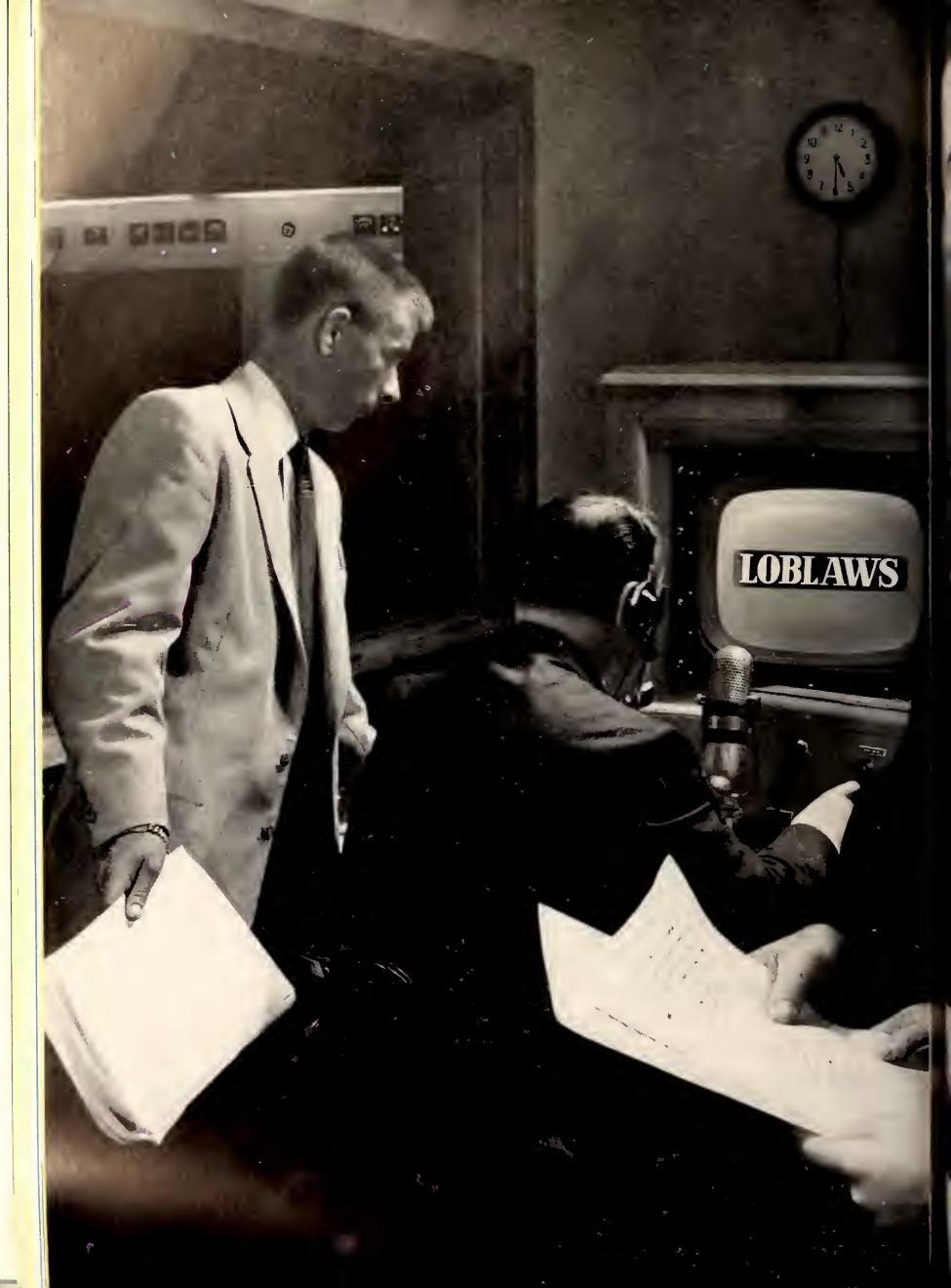
WHB 10,000 watts on 710 kc. Kansas City, Missouri

WDGY Minneapolis St. Paul WHB Kansas City WQAM Miami REPRESENTED BY JOHN BLAIR & CO.

WTIX New Orleans REPRESENTED BY ADAM YOUNG INC.

TODAY'S RADIO FOR TODAY'S SELLING TODD STORZ, PRESIDENT

SPONSOR • 13 JULY 1957







For 31 years KONO Radio has been wooing South Texas with music and news...giving South Texas what they want, when they want it. Result: 49% penetration (according to NCS No. 2)... and going higher and higher every day as KONO adds new program innovations. There's a "sweet proposition" for advertisers, too... and it can be yours when you call your H-R or Clarke Brown man.





# Timebuyers at work

Sam Vitt, Doherty. Clifford. Steers & Shenfield, Inc., New York, thinks that "many manufacturers who in the past have placed their advertising using co-op or local arrangements are getting better results now that they're relying almost entirely on their ad agencies." Sam points to several major reasons for the trend. "They've real-

ized that it's necessary to have topflight. objective agency people to purchase time that will actually make money for them." In the hands of the agencies. Sam notes, they've had the number of commercial impressions often doubled in a single market for the same dollar cost—in effect doubling their advertising budget. "And at DCSS we've developed methods for checking, correcting and improving past purchases which have



been affected by program shifts, listening and viewing habit changes, program revisions or other stations, etc. No other media is confronted with this peculiar problem of fluidity. But for advertisers who recognize this unique facet of tv and radio and for the agencies who have devised methods of tightening and improving schedules, the results outdistance the other mediums in ad mileage and sales."



Bernie Rasmussen, Fuller, Smith & Ross, New York, says: "Because of the many current changes in broadcasting, it's important for buyer and rep to have frequent contact. Changes in ownership, affiliation, format, programing—all these can be important considerations when buying. And each set of ratings invariably shows a



new station leading in a market and, if not that, then the start of a trend toward uch a station might be detected. The buyer should see the rep often enough so that he'll be aware of all station changes and how these affect his campaigns. The rep should call on the huyer often enough to prevent the embarassing situation where a bu er's response to a station's request for 'why the buy on the competition?' i: 'No one bothered to

tell me of the change in the market.' Mutual contact is especially necessary in agencies with only moderate activity. Because of infrequent buying, a schedule is often set up without the latest market data. There is no hard and fast rule as to how frequent calls should be made but common sense dictates at lea t a phone contact every few months. This rep-buyer practice will have long-range benefits."

# Talk about promoting!

We don't talk about it. We do it! And in spades. Day in and out 'round Baltimore we talk up W-I-T-H - and our advertisers. Nobody—but nobody— is immune to it. Even the steeplejack atop City Hall can see our giant TRANSLUX SIGN in the heart of town—and our BILLBOARDS—and our BUS SIGNS.

Housewives see them, too, as well as our

MOVIE TRAILERS and our daily

NEWSPAPER ADS. And when they visit their

food store—any food store, chain or independent they see powerful W-1-T-H POINT-OF-SALE. New Baltimoreans learn about us right off the bat through

WELCOME WAGON Teen-agers pick up a
W-1-T-H weekly HIT TUNES FOLDER on every
excursion to their record store. Constant

flow to the food and drug channels. Promoting? It's our lifeblood—and one of the big reasons why W-I-T-H has twice as many advertisers as any other Baltimore radio station.

Buy

# W. F. H

in Baltimore

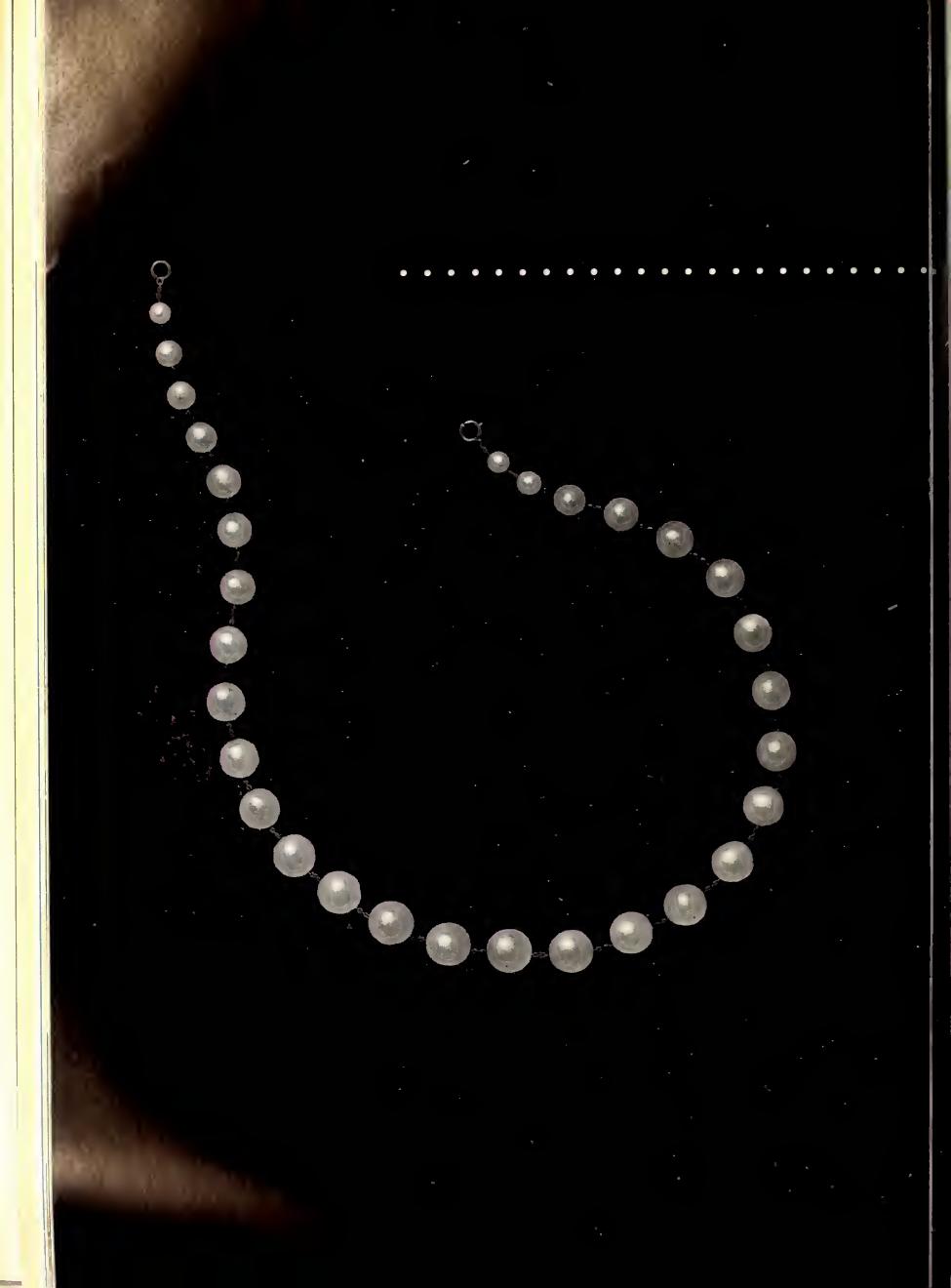
Tom Tinsley President

R. C. Embry Vice Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington

Forloe & Co. in Chicago, Seattle, San Francisca, Las Angeles, Dallas, Atlanta





#### EACH PEARL A MEMORY

President Coolidge had just made the first Presidential broadcast from the floor of Congress; the first Federal Radio Commission had been recently appointed; Columbia Phonograph Broadcasting System, Inc., came into existence; and Secretary of Commerce Herbert Hoover spoke from Washington to New York in the first demonstration of television . . .

Lindbergh flew into the hearts of America; Commander Richard E. Byrd crashed into the sea off France; Tunney retained his championship, although Dempsey claimed a "long count," and the immortal "Babe" hit sixty home runs...

"Talking" pictures became a reality when Al Jolson in "The Jazz Singer" scored an instant success; Henry Ford unveiled the Model A; ground was broken for the George Washington Bridge in New York . . .

Broadway presented Show Boat, My Maryland, Connecticut Yankee, Hit the Deck, and Good News; Tin Pan Alley gave us Chloe, Me and My Shadow, Just a Memory, At Sundown, Blue Skies, and many others.

This was the wonderful year of 1927—and on July 11th of that year Storer Broadcasting Company started.

Only the old and tired stop counting birthdays. Storer Broadcasting Company, being neither, is proud and happy to celebrate its 30th anniversary. Proud, too, of its thirty years' service in the public interest and happy that our advertisers find Storer stations a most effective sales medium.

Yes, each year has been a pearl—and each pearl a memory.

#### STORER BROADCASTING

WSPD-TV Toledo, Ohio

WJW-TV Cleveland, Ohio

WJBK-TV Detroit, Mich. WAGA-TV Atlanta, Ga.

WPFH-TV Wilmington Del.

WSPD oledo, Ohio

WJW Cleveland, Ohio

**WJBK** Detroit, Mich.

WAGA Atlanta, Ga

WIBG Philadelphia, Pa.

**WWVA** Wheeling, W Va

WGBS Miami, Fla

NEW YORK-625 Madisan Avenue, New York 22, Plaza 1-3940

SALES OFFICES CHICAGO - 230 N. Michigan Avenue, Chicaga I. Franklin 2-6498 SAN FRANCISCO —111 Sutter Street, San Francisca, Sutter 1-8689



114% MORE audience than Station B ALL DAY!\*



Mar.-Apr. '57 Hooper In Lansing Shows

MONDAY THRU FRIDAY

7:00 a.m12 noon	WILS	Station B
12 noon 6:00 p.m.	61.4	23.5
12 110011 0.00 p.111.	53.7	30,1



MORE listeners than all other stations heard in Lansing combined.\*\*

\*Mar. thru Apr. average C. E. Hooper, Inc.



Represented Nationally by Venard, Rintoul & McConnell, Inc.



# Sponsor backstage

#### Behind radio's fabulous comeback

The notice which went out to the trade said: "... The success of the program formula of the Plough. Inc., stations: Radio Baltimore. WCAO; Radio Boston, WCOP; Radio Chicago. WJJD and Radio Memphis, WMPS, is widely recognized not only by the public but by local, regional and national advertisers, and other broadcasters. The production and method of presentation of the



program formula of the Plough. Inc. stations is fully protected by copyright. All rights are fully reserved and no portion may be lawfully used without the express permission of Plough, Inc. copyright owner. For information on how you may obtain exclusive rights to use this copyrighted production and program formula, contact: President. Plough Broadcasting Stations. P. O. Box 248, Memphis."

#### An integrated 24-hour program

I was fully aware that at least part of the Plough formula consisted of playing the top 40 records, and I wondered how such a format could possibly be copyrightable. So I contacted the president. He turned out to be Harold Krelstein and in less time than it takes to say top 40 we were seated across a luncheon table and I was learning many things about the Plough formula I had never known before. Because the manner in which a broadcaster builds audience for his advertisers and potential buyers is of considerable consequence to the success of radio advertising. I want to devote this week's piece in its entirety to the Plough system. I also have the sneaking suspicion that the rather fabulous comeback of local radio and its high state of present prosperity is largely due to the vastly intelligent planning and hard work of people like Harold Krelstein.

Whether or not the Plough formula is indeed copyrightable, I wouldn't know. But for certain. Mr. Krelstein and his associates have copyrighted one of the most fascinating tomes it has ever been my pleasure to flip through. This is called Operating Manual & Policies for the Broadcast Services of Plough. Inc. And it spells out in the most minute detail the manner in which music, news and public service of the most practical nature are blended into an unending program sequence. The effect, in other words, of the Plough formula, is not to create blocks of programs, with little relationship one to the other, but to create a 24-hour program, all elements of which flow into all other elements.

This is done, not only by playing the top 40 tunes, but by playing carefully selected new songs, long playing and extended play albums, and standards in any form. And by playing this music in a carefully paced, even more carefully selected manner. For example, in arriving at the top 40, each of the Plough stations makes the most thorough and exhaustive survey of all the key record retailers in the city. Harold Krelstein showed me the actual work sheets on which these surveys were based, and I say without hesitation that I believe they are as authentic as human effort can make them. This is obviously

#### In a few minutes the Adam Young man will be telling somebody that WTIX has more than twice the audience of the =2 station

This morning from 3 E. 54th St. . . . and from offices in Chicago, St. Louis, Boston, Los Angeles and San Francisco, the Adam Young men are out with new data on New Orleans radio.

They have a new Hooper which shows WT1X even further ahead with 24.2% all-day average share of andience. (Second station: 11.0%).

They have a new Pulse which shows WT1X with an even bigger lead over the next station in 41-station New Orleans - first in the morn-

ing (19.0%), first in the afternoon (19.0%) and first all day.

Storz Station programming ideas and excitement have created a new New Orleans listening habit, with new time buying habits to match. If the Adam Young man doesn't call you to tell you more, you call him. Or get in touch with WTIX General Manager Fred Berthelson.

WTIX

first in 11-station

NEW ORLEANS



STATIONS

WDGY Minneapolis St. Paul WHB Kansas City
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.

TODAY'S RADIO FOR TODAY'S SELLING TODD STORZ, PRESIDENT

WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.



# Winner takes (almost) all...

21 of the 24 top Pulse Rated radio shows in Los Angeles are heard on KNX.\* That's another reason why Southern California's #1 radio station is the CBS 50,000 watt

#### **KNX, LOS ANGELES**



important because if the station is playing the records which the people like most it is more likely to attract and hold an audience than a station which is playing records selected by whim, fancy or pressure from a promotion man.

Many station operators feel that spending money on exhaustive surveys of local record popularity is wasteful. Why not, they reason, use the legitimate national tradepaper lists? But a quick look at the differences in local popularity of records from city to city would indicate that a national list would not be quite as sharp and accurate a picture of local popularity as a home-developed list. In the four Plough cities, for the week of 24 June, for example, the top five were as follows:

CHICAGO  1. Bye, Bye Love	BOSTON Love Letters in the Sand	Young Blood	MEMPHIS Teddy Bear
2. So Rare	Bye, Bye Love	Bye, Bye Love	Dream Boy
3. Love Letters in the Sand	Around the World	Over the Mountain	Searchin'
4. White Sport Coat	So Rare	Love Letters in the Sand	l'm Gonna Sit Right Down & Write Myself a Letter
5. I Like Your Kind of Love	Queen of the Senior Prom	It's Not for Me to Say	White Silver Sands

These differences become even more startling when it is realized that in the top five to 10 records, geographical and regional tastes do not vary nearly as much as do records in the lower positions. And it is only through exhaustive surveys of the type conducted by the Plough stations that the station is actually able to program the most popular music in its own market.

#### Station works with record dealers

And cooperation of the type necessary to creating an accurate local list can only be secured by a station's reciprocal cooperation with record dealers. One of the things the Plough stations do in this connection is to issue each week exclusively to dealers a list of 40 new record sides, called "extras." which the Plough station is playing heavily. These are selected by competent Plough program people and the dealers are informed as to the sides chosen so that they may coordinate their own selling with the radio exploitation.

In the news area, too, the Plough operation features attention to detail and refinements. For instance, short one-minute beeper phone interviews are often carried with key personages in the news, along with regular newscasts. Thus, when Ingrid Bergman won the Academy Award a Plough staffer talked with her on the beeper phone in Rome: and thus, when little Benny Hooper fell in the well in Manorville. Long Island, a Plough staffer did a brief phone interview with one of the key would-be rescuers.

But perhaps the biggest secret weapon of all in the Plough program arsenal is the fixed and rigid training program through which disk jockeys and newscasters on the Plough stations go. Harold Krelstein asked me specifically not to go into detail on this, and I won't. But I may say that Plough d.j.'s are most carefully trained to do the one job that's most important to the advertiser, most effectively: Win friends, and influence people. And a listen to any Plough station will show how well they do same. As I said, it's people like Harold Krelstein, who have brought radio out of the doldrums into one of the lushest phases in its history.



#### If You Had a Million

... has tripled its sponsor list in a few short weeks!...

is the only new syndicated availability with a rating record in the "golden 30's" . . .

has beaten its nearest competitor for 30 months on the network, with an average 33% bigger audience!...

in recently released Nielsen roundup for 1956, it ranked No. 1 among all dramatic series (as THE MILLIONAIRE)!

There is no mystery about why this program has been "top 10" for so long — Suppose someone handed you a million dollars!...

39 ultra-dramatic half hours on film immediately available thru your MCA TV Film Syndication representative



598 Madison Avenue, New York 22, N. Y. (Plaza 9-7500) and principal cities everywhere



35 YEARS OF SERVICE WMAZ-RADIO



Jimmy Vinson

Though he's not been with us all those 35 years (come October) Jimmy Vinson helps us keep the good will, loyalty, and high listenership, all over Middle Georgia, that we've built up over those years.

Jimmy is, by every measurement, Middle Georgia's favorite emcee, and master of the turn tables on two of WMAZ Radio's (again AND Middle Georgia's) outstanding shows: the morning "Merry-Go-Round" from 7:15 till 9:00; and the afternoon "Jimmy Vinson Show" from 4:00 till 6:00.

The ratings confirm it, and so do Jimmy's SALES RESULTS. Get on the "Merry-Go-Round" with Jimmy Vinson, and SELL your product in Middle Georgia!

10,000 WATTS



MACON, GA.

National Rep: AVERY-KNODEL, INC.



#### Women's week

Do-it-yourself nails: A new beauty aid is now being marketed for wives whose husbands bring home unexpected guests frequently and on no notice (and that puts agency wives tops on the list). It's the new Ten Day Press-On Nail Color, being introduced by Harrison Laboratories (through Product Services) with a \$1.6 million ad budget, principally in spot tv.

"If a woman has resigned herself to wearing liquid nail polish which cracks and peels after a few dishwashing chores, the new plastic finger makeup will be the answer for her." say Paul Cohen, chairman of the board of the company.



Lady program director: Patti Searight, WTOP, Wash., D. C. program director, sees her career as distinctive for one reason only: "I'm the only woman program director of a 50 kw. radio station in the U. S., and I got there on the devious path which led from a B.A. in bacteriology and chemistry."

She got into radio via the secretarial route at WTOP, which at that time "didn't need writers, industrialists or laboratory technicians, the only job categories I'd had experience in. From there, it seemed only a hop, skip and jump to assistant program director and later, program director."

In the latter capacity. Patti schedules and realigns existing programing, initiates new shows for the station and produces some shows. Her advantage as a woman program director, she feels, is the fact that she knows male-appeal shows because her educational and scientific background gave her a perspective different from the average woman's; yet she obviously knows what women like to hear as well.

In her spare time, Patti acts as chairman of the nominating committee and program committee of AWRT, Washington, D. C.



"West Coast's Arthur Godfrey": That's the name Betty White. star of ABC TV's Date with the Angels. used to be known by when she had a show on KLAC. Los Angeles.

"We really worked in those days." Betty recalls, with relatively little nostalgia. "I was on five hours a day, six days a week, and that's a lot."

Betty has these tips to lady telecasters in the homemaking field:

- 1. Vary the format. Giving recipes isn't enough for today's spoiled viewers. They want to be entertained.
- 2. Don't get too charming. Women are suspicious of unctious manners.
- 3. Shake off the "idiot sheets" and just talk straightforward and down to earth. The occasional fluff may be a welcome relief and throw the woman's sympathy your way.

"Where men are concerned." says Betty. "a gal on ty doesn't have to worry too much. Guys are just kinder and more sympathetic toward women to start with. (and may be a little more gullible too)."

In the nation's Capital,



#### WRC IS THE **NEW SPEAKER** OF THE HOUSE! Nielsen\* proves most

radios in Washington are tuned to WRC. For the total week, WRC wins a 33% share of the total station audience - a resounding 32% advantage over the second station! Balanced programming keeps the average high.

Starting off the noon-to-3 PM time period, for example, famous Washington reporter Bryson Rash far outstrips other broadcasters in his time period with a 32% share of audience. In a four-week period he reaches nearly a million homes an average of more than 5 times each. Personable Patty Cavin follows, winning a 29% share and reaching 857,000 homes an average of almost 5 times each in just four weeks.

And now, WRC's popular Gene Archer has begun a brand new 1-2 PM music show to round out local programming in this time segment.

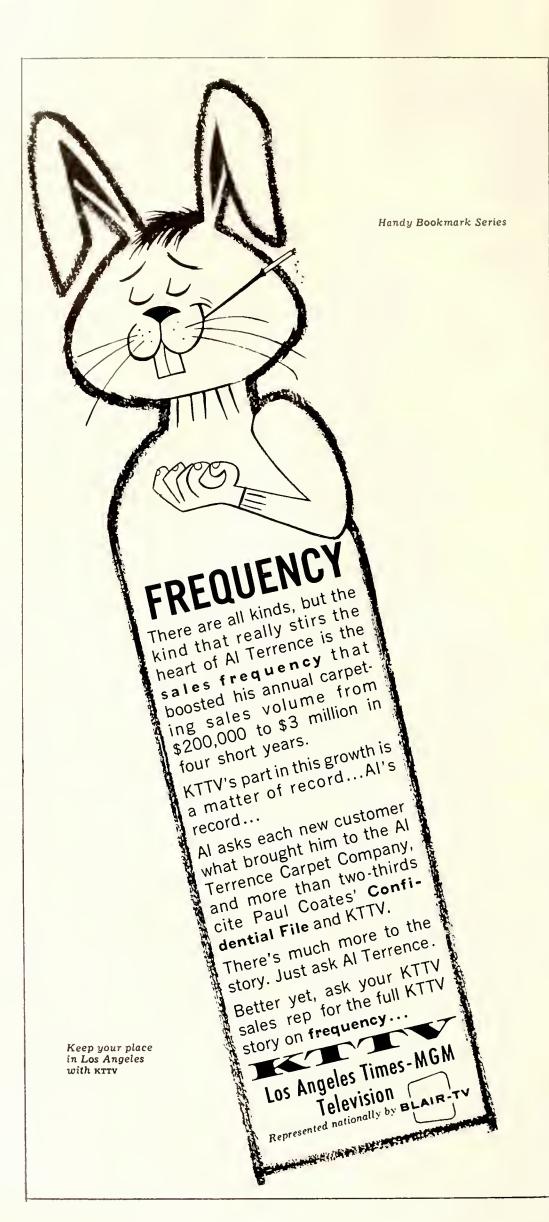
In Washington's 17-radio-station market, you'll find this balanced programming of WRC's tips the scale in your product's favor. Have WRC Radio speak for you now in the nation's Capital.

\*NSI Report-Washington, D. C., Area-January, 1957

 ${
m VRC} \cdot 980$ 

WASHINGTON, D. C. SOLD BY NEED SPOT SALES







#### 49th an Madiso

"Profit per square foot"

I was very much interested in the item in Sponsor-Scope (page 10 of the June 22 issue) relating to the importance of

"profit per square foot."

This was the subject of a study we made more than a year ago and which we have outlined in a small booklet, "Food store profit study." The booklet is a condensation of a 45-minute motion picture made from that study.

James P. Duffy, adv. mgr., Genesee Brewing Co. Rochester

SPONSOR readers might be interested in the booklet James Duffy refers to, which provides comparative figures for products on a profit per square foot basis in various areas of New York State. He will provide copies.

#### Not too happy anniversary

On behalf of all ex-Biowites-many thanks for your "Happy Anniversary" greeting in your 27 June 57 issue. None of us are celebrating, but we're all grateful to our many friends in advertising for helping us through a difficult period.

Larry Deckinger, v.p. media and research, Grey Advertising, New York

Local radio sells itself

In reference to your "Sponsor Hears" feature, June 29th issue, the bit that states, "If, on a trip, you've tuned your car radio to a small town station and wondered how it was able to snare so many local merchants, the odds are that a crew of high pressure contest promoters has been working the area.

I would like to sav that I have sold local radio in a small town for almost 10 years. We have over 150 local accounts. These good people think that local radio is terrific. We were able to do this without the help of a crew of high pressure contest promoters.

If Sponsor Hears would take the time to find out, they would discover that there are many, many small town radio stations that are doing an excellent job for local advertisers on their own.

> John T. Rutledge asst. gen. & comm. mgr. WVJS Radio. Owensboro, Ky. (Please turn page)



Kansas' Leading Radio Station

#### WIBW

CBS-580 kc-5000 watts

Topeka's Only Television Station

#### WIBW-TV

CBS-ABC-Channel 13-316,000 watts

Serving Topeka and the booming industrial-agricultural Kansas market

are pleased to announce the appointment of . . .

#### AVERY-KNODEL

INCORPORATED

NEW YORK ATLANTA DALLAS DETROIT SAN FRANCISCO LOS ANGELES CHICAGO

as exclusive national sales representatives

WIBW and WIBW-TV are a Division of Stauffer Publications. Inc. Affiliated with the Topeka State Journal and Topeka Daily Capital



#### OIL-RICH "WEST TEXAS"

centered in the Metropolitan Twin-Cities,

#### MIDLAND-ODESSA KMID-TV CONFIRMED\* FIRST, 7 a.m.-Midnight

in the morning (ARB)

in the afternoon (ARB)

in the evening (ARB)

in quarter-hour firsts (ARB)

in the top 15 half-hour programs (10 out of 15- Pulse)

in the top 10 multi-weekly programs (7 out of 10 Pulse)

in local programing (ARB and Pulse)

in number of national accounts in tv homes

\*ARB, DEC. 1956, TELEPULSE APR. 1957

**FULL POWER 100 KW** 



**NBC** 

ABC

Reps. Venard, Rintoul, and McConnell, Inc.

South by Clark Brown Co.

49th and Madison continued . . .

#### Buried treasure

I thought you would be interested to know, if you haven't discovered it. that one of our six one-sixth page advertisements in the June 22nd issue carried a buried offer.

This advertisement, on page 58, contained one paragraph which read "The first N.Y.C. agency account executive



PGW ad in Sponsor 22 June

who gives the time he read this ad to George Castleman, YU 6-7900, will receive a portable ty set."

The first and winning call arrived in my office a few moments before I did on Monday morning. It was from Mr. F. J. Knittle of Ted Bates, who reported that he had read the advertisement on Saturday night.

This only proves again that SPONSOR is read thoroughly by the right people and that it pays to watch PGW advertising.

George C. Castleman, new business development, Peters, Griffin, Woodward. New York

#### Nighttime radio breakthrough

The article entitled "Who will make the big nighttime radio breakthrough?" which appeared in the June 1 issue of SPONSOR is the most enlightening radio article I have read in a long time. I feel here is an article that should be in the hands of every timebuyer called on by a local station.

Lee Morris. sales department, WSB Radio, Atlanta

#### SPONSOR chosen for BPI

It is a pleasure to be able to inform you that your publication SPONSOR has been chosen by vote of the subscribers for the Business Periodicals Index.

The indexing process involves a careful reading of the articles so that each may be placed under the appropriate subject or subjects with cross-references to related material.

Edwin B. Colburn, chief of indexing services, H. W. Wilson Co., New York

# WHAT IS YOUR PHOTOGRAPHIC MALADJUSTMENT

l) QUALITY

3) PRICE

2) SERVICE ?

THESE ARE THE 3

Let us cure them for you as we have done for some of the top business firms and advertising agencies



#### BAKALAR COSMO Photographers

PHOTOGRAPHERS FOR SPONSOR

BA	KA	LAR-	COS	МО

119 W. 57th St., N. Y. C.

Gentle	men:	Please	have	your	represen-
tative	☐ PI	hone [	Dro	p in	

Date ...... Time .....

# CHANNEL 7's SUPERMARKET

OF THE SOUTH

1,788,361\* WSPA-TV 75 MILE

PEOPLE WITHIN THE COVERAGE AREA





COUNTED POPULATION
A. D. RING AND ASSOC
1950 CENSUS

Channel 7's Coverage Extends Beyond the 75 Mile Area

National Representatives,

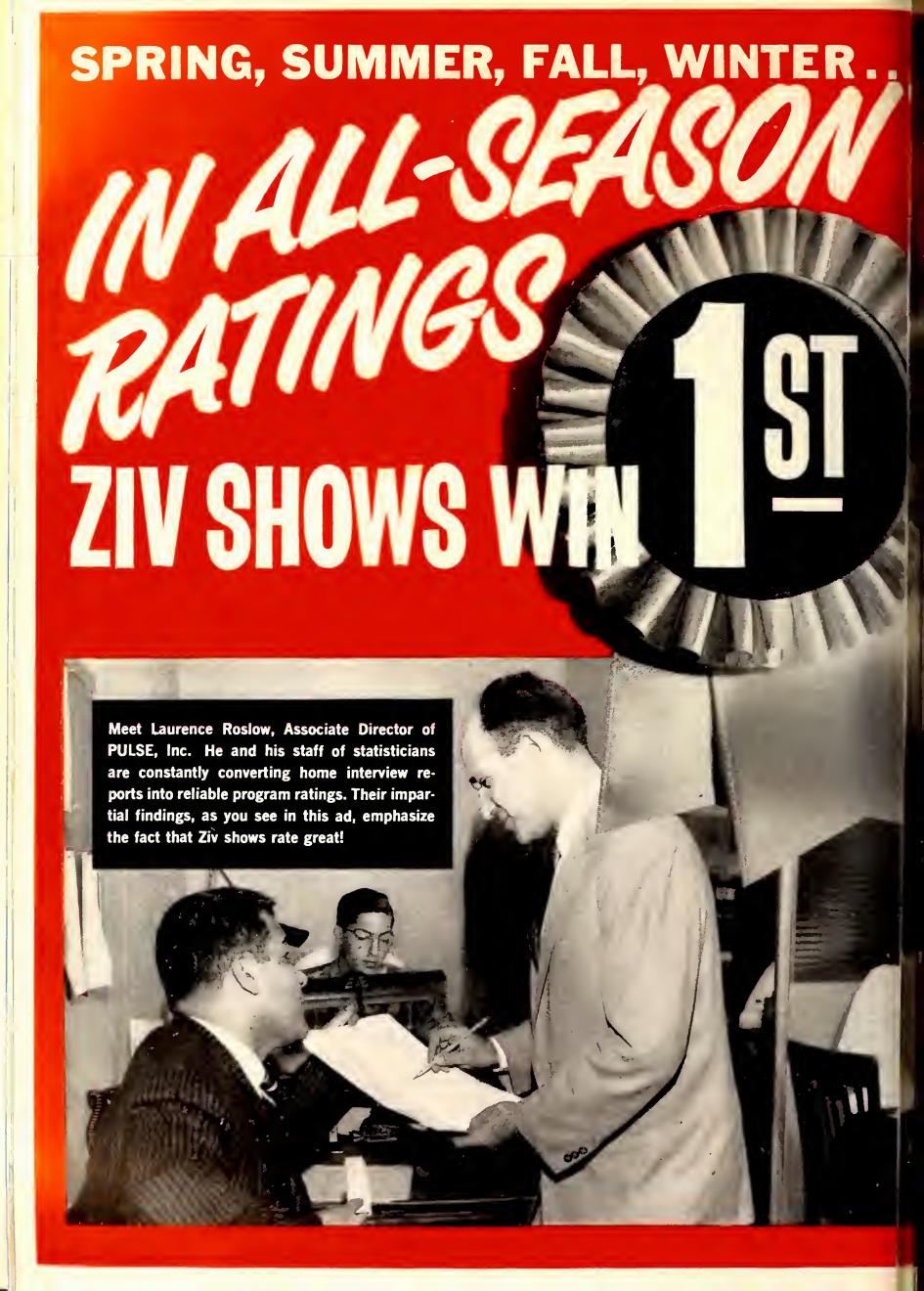
Geo. P. Hollingbery



## WSPA-TV

SPARTANBURG, S. C.

THE ONLY CBS, VHF STATION
SERVING THE SPARTANBURG-GREENVILLE SUPERMARKET





# "HIGHWAY

**BRODERICK CRAWFORD** 1st AMONG ALL SYNDICATED SHOWS IN MARKET AFTER

#1 in Cleveland

BEATS: Ed Sullivan, Climax Perry Como, Dragnet and many others

ARB Oct 56

#### SPRING

BEATS: Ed Sullivan, Drag net, Jack Benny, Bob Hope and many others

#### WINTER

#1 in Seattle-Tacoma

BEATS: Ed Sullivan, I Love Lucy, Groucho Marx, \$64,000 Question and many others
ARB Feb

#### SUMMER

#1 in Detroit

BEATS: I Love Lucy, Perry Como, Groucho Marx, Drag net and many others.

ARB—June 56



#### "MAN CALLED X"

**Starring** BARRY SULLIVAN

1st AMONG ALL SYNDICATED SHOWS AGAIN AND AGAIN!

#1 in Baltimore

BEATS: Ed Sullivan, Perry Como, Groucho Marx, Play house 90 and many others.

ARB — Oct

#### SPRING

#1 in Providence

BEATS: Wyatt Earp, Danny Thomas, Ozzie and Harriet, Studio One and many others
PULSE—MAY, '56

#### INTER

=1 in Birmingham

**BEATS:** Dragnet, Lawrence Welk, Playhouse 90, Wyatt Earp, and many others.
PULSE—Feb. '57

#### SUMMER

=1 in Dayton

BEATS: Ed Sullivan, Lawrence Welk, Disneyland, Phil Silvers and many others. ARB-July, '56



#### "SCIENCE FICTION THEATRE"

Your host TRUMAN BRADLEY 1st AMONG ALL SYNDICATED SHOWS IN MARKETS LIKE THESE:

#### FALL

=1 in Portland

BEATS: \$64,000 Question, Perry Como, Bob Hope, Play house 90 and many others.

ARB—Nov. 56

#### SPRING

#1 in Chicago

BEATS: Groucho Marx, Dragnet, Wyatt Earp, Sid Caesar any many others.

ARB-April, '55

= 1 in Omaha

BEATS: Perry Como, Grou cho Marx, Jack Benny, Drag net and many others.

ARB—Feb 56

#1 in Jacksonville

BEATS: Groucho Marx, Dragnet, Wyatt Earp and many

PULSE-July 56



ZIV'S NEWEST CHALLENGER FOR NO. 1 RATING POSITION!

"THE NEW ADVENTURES OF

**Starring Academy Award Winner** 

**WILLIAM GARGAN!** 

For an eye-opening audition and an eye-popping sales plan, wire or phone ZIV today. You will be the most happy fella with the No. 1 show in your market!

TIME AFTER TIME . . .



IN CITY AFTER CITY!



# Know Charlotte by the company it keeps

Bank debits "a dependable indication of business activity," show Charlotte keeps company with many "first fifty" cities.\* For major results, give Charlotte a major appropriation. And, of course, spend it on WBT Radio which exceeds the next largest Charlotte radio station in total weekly coverage (NCS #2) by 894.9%.

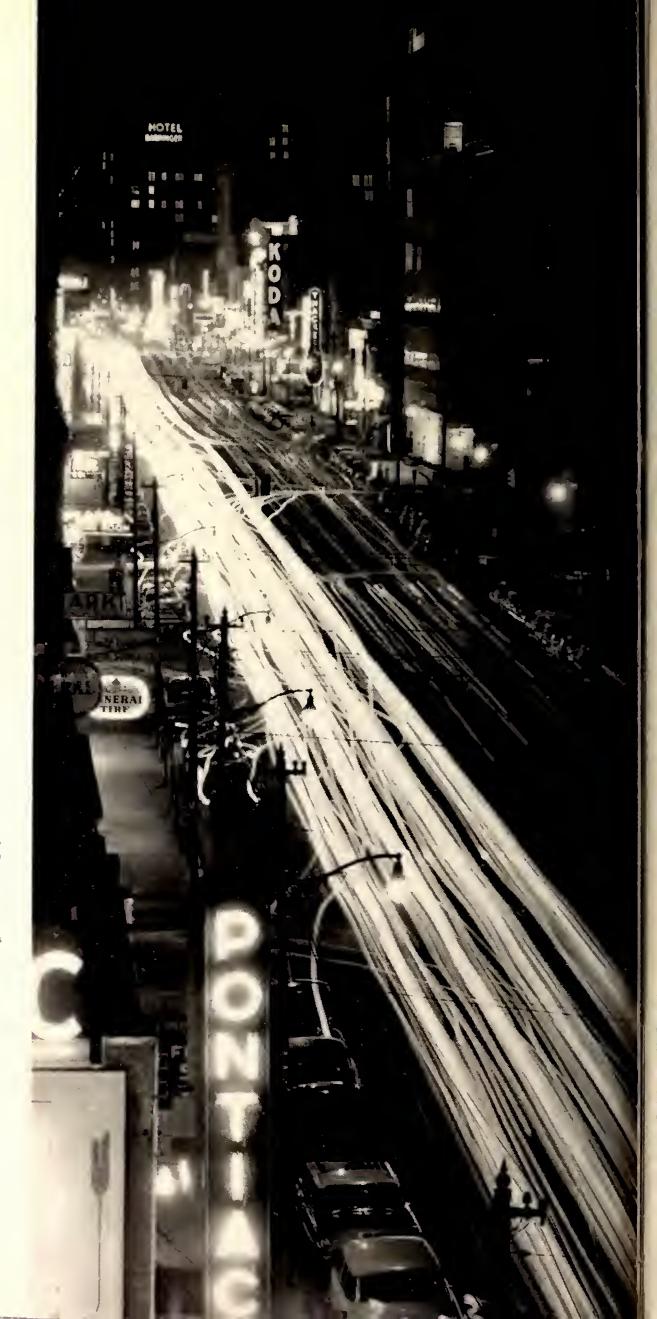
Standard Metropolitan Area Population

Providence \$1,571,397,000 • San Antonio \$1,462,297,000 • Charlotte \$1,326,042,000 • Phoenix \$1,262,642,000 • New Haven \$1,103,819,000

Represented Nationally by CBS Radia Spot Sales



JEFFERSON STANDARD BROADCASTING COMPANY



#### Part of a Series on Nighttime Spot Radio

# ARE LOWER RATES NEEDED TO SELL NIGHTTIME SPOT RADIO?

Sellers disagree. One camp (mainly Petry) calls for a rate cut to focus attention on nighttime. Most others contend that radio rates are too low as is. Buyers, surprisingly, seem almost as interested in better selling and better programing as in a rate cut

Since nighttime radio went into its deep coma under the magic spell of television, timebuyers have been accused of suffering from "night-blindness." The assumption was that they closed their eyes to the fact that some listen while others watch, and that dollars invested after 7 p.m. in spot radio can pay a healthy dividend.

A sponsor survey of agencies throughout the country (in the form of questionnaires to a sampling of time-buyers and media heads) showed this to be untrue. Their interest in night-

time radio runs higher than was suspected. They suffer more from uncertainty than from "night-blindness." They are, in general, more than willing to sail for it. All they ask are charts on which to set their course. And a few other assurances that will lead them to recommend nighttime buys to their clients.

Of particular significance was the number of respondents who foresee an increase in nighttime spot radio after 7 p.m. this fall. Of the timebuyers responding to the questionnaire, 50% ex-

pect a small increase in nighttime spot radio; 35% do not anticipate any change. A big gain is expected for nighttime by the remaining 15%. It would be safe to bet that a year ago, practically 100% would have answered. "No gains anticipated."

In answer to the question: "What will it take to sell more clients on use of nighttime radio?" buyers were divided on what they would consider most important lower rates, better documentation by reps, or better night-time programing. Most of the buyers

## 'A SPONSOR survey of timebuyers finds many hoping for lower rates at night. But they also look for better sales documentation and programing

voted for lower rates, followed closely by those who said better programing would be the prime answer. A considerable number asked for better documentation and proof of results from sellers. (For complete results of this survey, see SPONSOR'S Tv and Radio Basics, out 27 July.)

Among sellers, the subject of rates is always a highly volatile one. Thus when Edward Petry & Co. recently became the spearhead of a drive to have radio stations reduce their nighttime rates to one-half of daytime, they be-

came the vortex of a whirlpool of controversy. A mixture of orchids and brickbats greeted their "Crusade for Nighttime Radio," most of the orchids coming from agencies and advertisers and most of the brickbats from other reps, stations and broadcasting groups.

Reps and stations who, over a period of several years, have been paring their nighttime rates or achieving the same effect through raising daytime rates while nighttime retained its status quo, are naturally reluctant to hear any more on the rate subject. But what-

ever comes of the Petry "crusade," it will have achieved one thing—focusing attention on the fact that nighttime radio deserves a long, hard look.
"Our original aim," says William B.

"Our original aim," says William B. Maillefert, Petry's vice president in charge of radio, "was, and still is, to focus advertisers' attention in a dramatic way on nighttime radio, since it has been overlooked."

In essence, the Petry plan calls for reduced night rates that would begin at 7 p.m. with night announcement packages going as run-of-schedule or rotating from 7 to 10 or 11 p.m., but with limited choice of days of week. Packages would be at 10-, 15- or 20per-week levels only. Current day packages or straight rate announcements might apply for night minimums, but not vice versa. Packages at these lower prices would be applicable for minutes or breaks, but no separate minute, break or quickie packages. They would be pre-emptible by other higher priced spots on one week's notice.

There are many reps and stationmen who would rather pretend that Petry never said a word. They feel that spot radio is already a bargain buy and that any blanket rate reduction in nighttime would serve no other purpose than to "downgrade" radio. Others consider the Petry idea "behind the times," inasmuch as they already have readjusted their nighttime rates on such bases as cost-per-1.000, ratings, proof of performance.

In short, the sellers' bivouac is divided into three camps: (1) those who feel that it will take a rate reduction to attract clients into nighttime; (2) those who believe rate readjustments are strictly an individual, station-by-station affair: (3) those who consider nighttime already realistically priced in most cases and that the attraction of clients to it will stem from factors that have little to do with cost.

"Rates for nighttime spot radio in effect right now," says Robert H. Teter. vice president and director of radio for Peters, Griffin, Woodward, Inc.. "enable an advertiser to buy 9.6% more radio families at night—between 6 and 10 p.m.—than in the popular morning times between 6:30 and 9 a.m., at the same cost. and with essentially the same audience composition." These facts came to light dur-



Advocate of lower rates for nighttime radio is William B. Maillefert, vice president of Edward Petry & Co., shown here cutting rate card

ing a 10-month study by PGW and are detailed in the firm's newly published presentation, "Vighttime—One of the hest advertising buys in radio."

Between 6:30 and 9 a.m., according to this PGW study, the audience composition is 39% men and 51% women; from 6 to 10 p.m. it changes only slightly -42% men and 46% women. In the traffic hours, the radio families reached in and out of home are 786,-611 while at night, 650,511 are delivered. The cost-per-1,000 between 6:30 and 9 a.m. is 80¢ against 73¢ between 6 and 10 p.m. The PGW study was based on 23 stations, representing 31% of the total U.S. radio homes. The obvious interpretation of this study is that there's nothing wrong with nighttime rates now,

CBS Spot Sales leaves rate-setting up to its stations and reports that those stations are generally holding to present cards. All the same, they say that these cards are under study.

"Nighttime is the direction in which

radio will have to expand," says Adam Young, Jr., "and we're trying to do all we can to speed that expansion. This firm does not believe in any sweeping cut in rates to bring nighttime to half of day rates, but in the un-rated periods after midnight, its stations pretty much follow this pattern. In the rated hours of night (from 7 to 11), it prefers to establish rates on the basis of cost-per-1,000,"

"Many stations are delivering audiences right now," says Raymond F. Henze, Jr., of John E. Pearson Co.'s radio department, "providing advertisers with excellent buys based on present rates. In some instances, however, downward adjustments for nighttime rates are called for. Where such adjustments are necessary, they should be taken up on an individual basis. No wholesale rate cut should be considered."

But how do the timebuyers who replied to sponsor's questionnaire feel about night radio rates. Naturally, price is a prime consideration of any buyer. Perhaps it was this inherent loyalty to clients that prompted most of those who sighted "lower rates" as the prime wedge that will open nighttime radio business. Nevertheless, some of the remarks they took the trouble to note on their replies show that their emphasis on rates did not stem from snap judgment but rather from careful thought. Here are a few random comments:

- "Radio should recognize the competition from tv and change their rate eards. We consider night radio less valuable than usual Class "C" very early a.m. Rates don't follow."
- "Bring nighttime rates into a more favorable relationship with existing daytime rates."
- "Easiest way to sell nighttime is to sell an all-encompassing spot package which includes both day and night as a single huy."
  - "Rates at night are too high con-(Please turn to page 86)

#### How sellers look at need for nighttime spot radio rate cut

#### **PRO**

"Now you can buy twice as many spots at night!" is a dramatic way to convince advertisers to at least give nighttime spot radio a real try. This is the feeling of Bill Maillefert, v.p. at Petry, who launched "Crusade for Night Radio."

"Our original aim, says Maillefert in explaining the Petry plan to suggest that stations drop nighttime prices to onehalf of daytime rates, "was, and still is, to focus advertisers' attention dramatically on nighttime radio since it has been overlooked by them badly in the past few years."

To work, the Petry "crusade" needs the cooperation of a majority of stations in a great number of markets. Says Maillefert: "Agencies have said they might be interested at the right price and if they can get equitable night rates on a broad regional and national scale for their clients."

"The important thing to remember," says Maillefert, "is that nighttime spot radio is an industry problem rather than an individual station problem." In planning fall schedules, he feels advertisers "can count on re-priced, rock-bottom, economical night spot radio in most markets."

#### CON

The evolution of "The new radio of the television age" is foreseen by Robert H. Teter, vice president and director of radio for Peters, Griffin, Woodward, Inc. A 10-month survey has convinced Teter that night radio is in the cards.

Teter sees radio at night as a bargain bny without any reductions in cost needed. The new presentation on right-time radio prepared under his direction, shows that a client can reach more people with nighttime than in the morning traffic times at same cost, thus no rate cut is indicated.

"Between 6 and 10 p.m.," says Teter, "a client can reach 9.6% more radio families than between 6 and 9:30 a.m. and at the same cost." What is more, the PGW study shows andience composition to be substantially the same in the two time periods in regard to men and women listeners.

The same study shows the cost-per-1,000 to be 80 cents in the "prime" morning time against 73 cents between 6 and 10 p.m. "Advertisers should examine their positions," he says, "as well as their attitudes toward nighttime spot radio. It offers them a powerful selling opportunity."



## THEY BANKED ON 'SOME

Ohio bank breaks some precedents in using tv for the first time. 90-minute film 'Something Different' has no commercial interruptions, no host.

Commercials show only actor's hands and toy props

John D. Metzger, radio and television production manager of Byer & Bowman advertising agency in Columbus, Ohio, tells the story of how a local bank decided to use television for the first time. He gives a blow-by-blow of "How we banked on 'something different'" and how this approach paid in deposits and promotional dividends.

hen Jim Kelso. our account executive on the City National Bank and Trust Co. account. dropped a list of new feature films in the office of bank

vice president Charles McCoy, we never dreamed it would lead to the most successful bank advertising vehicle ever seen here in Columbus.

But it did just that.

McCoy asked what the list was. Said Kelso: "The Warner Bros. films available as a nighttime feature film package on WTVN-TV." Cost for the film and time was \$600 per week, not including commercial production and a host to m.c. the films.

Then came questions as to cost, time availabilities and "away we went."

McCoy decided City National was ready to sign if satisfactory arrangements could be made, and we at the agency went to work.

This property had to be just right. Here was a challenge offered to prove to a client in its *first* television venture that television is highly effective.

The right time slot: First came the time. We wanted a good tune-in and yet we had to be careful of program competition. With an hour-and-a-half movie, we needed a time when people

Off-beat approaches came from (l. to r.) Jim Kelso, Byer & Bowman: Chas. McCoy, City Nat'l Bank; Wm. Zimmerman, WTVN-TV



#### HING DIFFERENT'

could stay with it. WTVNTV offered, among other times. Saturday night at 10:30 p.m.

The average time-in at that time, according to all three rating services (ARB, Pulse, Nielsen), was between 45 and 50°c. If we could get a fair share of that, it ought to be good. Then, too, people wouldn't mind staying up a little later on Saturday night.

Our competition? The *Hit Parade* on one channel, *You're on Your Own* on the other. One a musical, the other a quiz show. So we would have drama. It seemed okay.

Vice President L. F. Stroefer, the bank's advertising manager, and Mc-Coy put the final approval on this time, an action neither has regretted inasmuch as two of these same three rating services give us No. I in that time segment and the third one rates us a very close second. The rest of the evening after H p.m. we're a strong first according to all ratings.

Uninterrupted showing: The cost, time, station and program material were right; now what? We had to have a gimmick. It was easy, or it seemed so, as Charles McCoy suggested we "run it without interruption no commercials at any time during the movie."

This idea has often been discussed in the trade, but City National was progressive enough to see what a unique appeal this no-commercial concept would have.

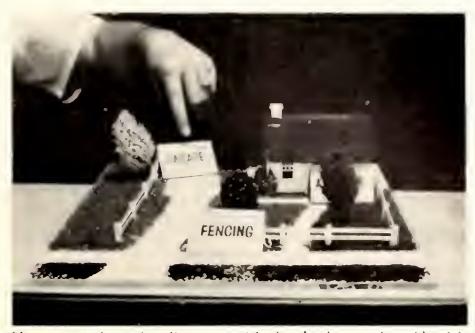
Now we needed a title to fit the program and at the same time be promotable—something that would sell itself and pique the imagination. We were sure people would appreciate the show, but how to get them to time in?

After a four-hour brainstorming session with the station's film director, the sales executive assigned to the account, the local sales manager and account executive Kelso, we were about to give up.

Then a chance remark was dropped: "What we really need is a unique title. We need something different." This statement solved the dilemma.



Cameras scan cutouts mounted in studio. They feature back branches, logos, slogars for live commercials at open on leclose, superimpositions at live ds



No actor is featured in live commercials, just hands appearing with miniature props which illustrate banking and loan services. Show has no m.c.

This was our title: Something Different because it was.

Something Different stuck, and we've had many favorable comments about the show and the title. One viewer even suggested that we might have called it "Something Wonderful." A newspaper critic said: "truly named... the first time anything of this nature has been offered here... beautifully handled." So went the comments.

Show without a host: Now to format the show, everything had to be right. We mustn't spoil it now.

Here again the bank management, working with the agency and the station folk, made the job easy: we would use a live camera opening without the usual host, who could possibly detract and almost always seems insincere. The opening would be artistic and simple, to be followed by a commercial. Then we moved directly into the show, a 90-minute feature film uninterrupted.

Then the show would be followed by a short commercial, a film clip prevue

for the next week's show, then the live closing. We decided the commercials would be done live with props and miniatures—once again, with no host.

Commercials in miniature: We felt we could make commercials interesting and entertaining by using the close-up approach with only the actor's handshowing and with judicious use of miniatures, toys in most instances. A sample commercial, one of our "home improvement loan" messages, shows how we did it. We used toy cars, mailboxes, play money, miniature tools and even children's blocks in an effort to get as much action as we could to heighten our relatively standard, institutional copy approach.

The standing set for the commercials is a stylized counter of the bank. We show a teller's window and sign, with play money as props.

We sold auto loans, general loans, vacation loans, savings accounts and all of City National's services including bank-by-mail, 24-hour depository,

## Word-of-mouth advertising comes from lobby board, movie show dates sent with bank statements

free parking, new three-copy deposit slips and trust service.

Cards with key words are placed on the miniature scenes to point up the audio or voice-over part of our commercials.

The station salesman thought it would be unfair to the client to go through the entire feature film without some identification for the bank. We decided that we would superimpose a slide at or near 11. 11:30 and midnight (if the show lasted this long) with this message. "(title of film) presented UNINTERRUPTED by the City National Bank and Trust Company."

We'd use no audio, merely five seconds of the super at a transitional time in the movie which would not disturb its continuity. This has proven satisfactory. It identifies National Bank as the sponsor and still maintains the uninterrupted theme.

The live opening is very effective with our use of a sidewise camera dolly. We try to give the viewer the feeling the cards (cutouts mounted in the studio, see picture on previous page) are suspended in mid-air and he is moving past them.

Plans for promotion: Well, the onthe-air program was set. How about the promotion for putting it across? First off, we needed to sell the program internally so we asked the folks at the bank to choose the movies to be shown. We gave them a list of 35 titles including stars' names and asked them to select their 13 top choices.

Then, going by the titles with the most votes, we made out the schedule. We attempted to balance the viewer's diet; no two heavy dramas in a row, mix 'em up for variety's sake. But the selections were made by the folks at the bank and they are sold on the show. After all, they selected the programing.

Promotional strategy: How could we tell the folks at home? The ty station came through. It constructed theater-style bulletin boards for the lobbies of each of the five branches of the bank and one for the station itself. In a pocket on the board plugging each individual show and the sponsor we placed a list of all the 13 movie titles and the stars.

This same small printed sheet. about 3" by 7", was also mailed out in bank statements at the end of each month. The station gave us 50 on-the-air promotion announcements during the first week of the show and 20 each week for the balance of the first 13-

week order and program cycle.

Now we were prepared to await results and see what word-of-mouth advertising would do because we thought this was to be our most potent promotion. The uniqueness of the idea, we thought, should sell itself.

The happy ending: Does our story have a happy ending? Does it sell?

Well, the bank received more than 1,000 letters and cards in response to the query "Do you like the show and want it to continue?"

This on-the-air, reaction-testing announcement was made twice on the fifth program in the series and the mail is still coming in today. All the cashiers and officers of the bank report comments from customers almost every day. The telephone operator there says there have been "many, many wonderful phone calls."

End of the story, or the first part of it: City National Bank and Trust Co. has just renewed for another 13 weeks.

V.p. L. F. Stroefer says: "We firmly helieve we are gaining a lot of friends from the tv presentation, and we are convinced this is a valid public service which will show response for several years to come.

"We have seen many direct indications from our patrons and we have gotten many new inquiries."





End-of-month bank statements include printed schedule of upcoming feature length films to be seen on Something Different

Production crew: (l. to r.) director Stan Morris, Announcer Paul Meyers, producer John Metzger of Byer & Bowman agency



New Oasis campaign theme, cool smoking, was pre-tested with ice trick. Agency camera work showed how idea would look on film



Good location for Salem fresh smoke commercial was sconted out by writer with camera, not just developed at the typewriter

## **HOW TO WRITE TELEVISION COMMERCIALS WITH A CAMERA**

You use the camera not to supplant copywriters, but to aid them and ty producers in (1) conceiving fool-proof commercial ideas; (2) getting kinks out of commercials before production; (3) selling commercials to clients

A tv copywriter has a great idea for a cigarette commercial: Show the cigarette encased in an ice cube to get across the idea of cool, refreshing smoking.

A ty art director follows through with a storyhoard.

Storyboards are shown to the client and approved.

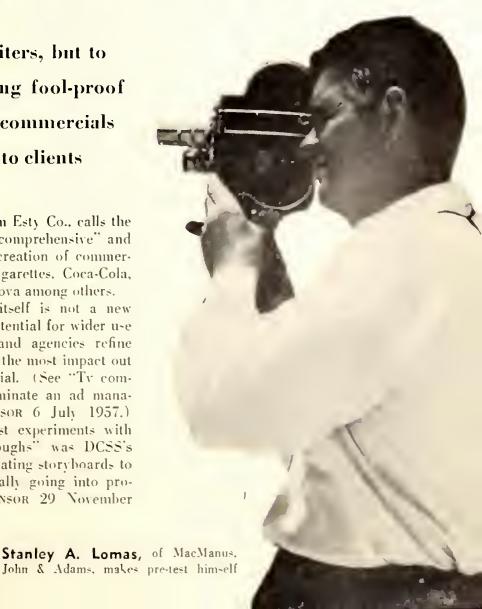
But will the idea really come across on film?

"There's actually only one way to know and that is by working with a camera right in the pre-planning stages," says Stanley A. Lomas.

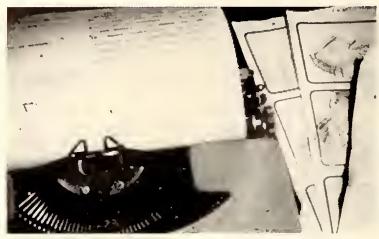
Lomas, formerly a tv v.p. at McCann-Erickson and v.p. in charge of com-

mercials at William Esty Co., calls the technique "the tv comprehensive" and has applied it to creation of commercials for Salem Cigarettes. Coca-Cola, Ballantine and Bulova among others.

The technique itself is not a new one. But it has potential for wider use today as clients and agencies refine their efforts to get the most impact out of every commercial. (See "Tv commercials must dominate an ad manager's time." sponsor 6 July 1957.) Among the earliest experiments with so-called "film roughs" was DCSS's technique of translating storyboards to film prior to actually going into production (see SPONSOR 29 November



## Several top agencies, J. Walter Thompson, DCSS, Esty, McCann-Erickson, have used film to supplement usual storyboard



Copywriting and storyboards may precede or follow making the "tv comprehensive," since camera can be used to find new product uses, copy points, different techniques for film selling



Coca-Cola comprehensive set mood, indicated casting, virtually blocked out shots of film commercials producers. Yet tv comps cost only between \$500 to \$1,000 and take 3 to 10 days to make

1954). J. Walter Thompson, with its own studio set-up, works out both film and live commercials in rough form prior to the actual production. At William Esty and McCann, Lomas worked with the so-called tv comprehensive.

"Their average cost. if there is such a thing, ranges from \$500 to \$1,000," he told SPONSOR. "This is a small premium when you consider the money eaten up by producing an ill-conceived, ineffective film commercial."

As Lomas points out, these tv commercials are billable to the client as "incurred production costs." Furthermore, they're a money-saver to the client in many instances. For example, a New York advertiser threw a \$3,000 commercial out the window because he heard a completed waltz score in the final commercial and felt this gave his commercial a nostalgic flavor rather than the jazz-type beat the product warranted.

"A tv comp could have helped prevent this," says Lomas.

According to Lomas, the tv comprehensive is the answer not only to costly production errors, but to a number of other evils as well. Here's why it has been useful in agency tv depart-

ments from the point of view of those who've seen it in operation:

1. Stimulates conceiving of copy points. To is a visual medium, after all. Yet, traditionally, copy is developed at the typewriter. Certainly thinking with camera in the hand can give commercials another dimension.

Take the Salem cigarette commercials currently on the air as an example. A new and mentholated brand would certainly want to make the point that it is cooling and refreshing. That's a concept that can easily enough come out of a typewriter, with bright and suggestive phrasing. But no typewriter can conjure up the kind of emotional impact that a mountain brook or fresh stream might have in conveying those words "cooling" and "refreshing."

The opening for the Salem commercials actually did stem from a tv comprehensive with tv producer-writer Lomas marching about the Connecticut hinterlands, camera in hand.

"It's true that not every tv copywriter can be expected to know how to handle a camera," he says. "Yet more of them do know tv production intimately. The tv comp may be the meeting place for writer and producer." 2. Sells client on a new commercial series. And that's no minor feat when working from a drawn storyboard and trying to evoke moving pictures from same. (See Bob Foreman's Agency Ad Libs in SPONSOR 6 July 1957.)

True. top clients today are tv-sophisticated. Nonetheless, even for the most television-wise expert, it requires a sizable chunk of imagination to mentally cast and produce from a two-dimensional, black-and-white story-board skeleton, a commercial.

"It's difficult for the non-ty members of a major agency-client meeting to make their most valuable contributions when they're working from a storyboard," says Lomas. "They'll get either an 'of course, that's what we mean in the first place.' or a 'fine, but that will cost you \$2,000 extra'-type answer. In other words, there's no basis for discussion. The copywriter and art director undoubtedly have their interpretations and so does the producer (though it's different from the previous two): but how to convey these three images to the client and account man?

3. Eliminates costly, impractical and ineffective attempts. There's no test like a camera test to show what



**Exploring** new location and point of view for Chesterfield commercial was done with two agency staffers at lunchtime. Manhattan view shot didn't work out on film, so idea was disearded without cost



Hand-flip test, on camera, gives cheap indication of how cartoon characters will look and act on film. Music or voices can be played on tape at same time, thus giving the client a preview of commercial

production difficulties might arise in the studio. By testing General Mills O-Cel-O Sponges on camera. Esty found that a split screen showing a gal wiping spilled liquid from a table with a rag and another gal doing same with a sponge proved more effective than 1,000 well-written words.

On the other hand, the tv comprehensive showed a high-priced dance sequence for a particular cigarette would not have worked out as conceived without doubling the budget.

4. Helps casting. Shooting just a few feet of film of a gal with a box of detergent in hand can tell a more complete story than any amount of composite photos and script readings.

5. May develop new uses of the product. You can't start experimenting in a high-priced studio with a full union crew on hand. That's the kind of indecision that can cost the sponsor thousands of dollars. Yet there's need for on-camera experimenting to find the proper way to hold the client's product, the most taste-appealing way to angle the camera on a cake and so forth.

"Blocking out shots without camera works fine with a dramatic script where the storyline tends to outweigh the production," says Lomas. "But in most top commercials, it's the interplay of action and sound, not the words alone, that create the desire to buy. You can't arrive at this combination as effectively by going from paper to final film without this transitional film rough."

6. Scouting out locations. With better and better produced and written commercials vying for viewer attention on the air, the premium is upon interesting casting and locations.

A location can look fine to the naked eye and then produce technical problems few tv experts could conceive of without a film run-through.

"We planned underwater shots for R. J. Reynolds Tobacco," he told sponsor. "But it was advance camera scouting that showed us where the cameraman might get the bends from having to go too deep to escape muddy currents. I'm not suggesting that every copywriter dive into the ocean with fins and camera before writing an underwater sequence, but our pre-shooting scouting did save the client money in this instance because we didn't have to sail around with a full crew looking for nice transparent waters."

What does it actually take to make a

ty comprehensive in terms of time and talent?

Stan Lomas finds that the average amount of time required is between one week and 10 days, although he recalls completing one or two of them in a couple or three days. Above all, it does take someone in the agency's two department who can handle a camera smoothly. But, since comprehensives are never shown to the viewing public and only serve to speed up meetings and stimulate ideas, there's no union problem.

"You can start either with a script or with a storyboard or simply from an idea." says Stan Lomas. "The tv comprehensive is a flexible thing and can be as useful as you make it. We've used it at times before an idea got to the copywriting and typewriter stage, at other times, to test copywriters' ideas. It's a wide open field. The only sure thing we've found out about these celluloid storyboards is that they do tend to (1) cut down the actual production time: (2) insure better final production: (3) improve communication with non-ty people in the agency and client offices: and (4) in the long run, save the client both time and money.

#### TIMEBUYERS RATE THE REPS

As the chart at right shows, top five rep firms among the 31 "rated" by buyers are way out in front. SPONSOR asked buyers what the firm which lags behind can do—even if its financial resources are limited. Key suggestions include: get better clerical help to back up salesmen; hire sales assistants

"Even these reps are not equally good in all facets . . .

"There's real need for the majority of firms in the rep field to improve their operation."

These are the conclusions SPONSOR reached on the basis of a survey of timebuyers in New York and Chicago (see story 29 June, page 33). The conclusions are dramatized in the chart at right, showing how 31 representative firms ranked in the survey. (Charts previously published showed rankings for the top five firms only.)

The chart reveals a wide gap between the top five or six reps and those that follow.

This does not mean, however, that the top-ranking rep with 1,052 points is say 10 times "better" than the eighth-ranking rep with 101 points. If 30 or 40 rep firms had been listed and buyers asked to rank them in order, then the *exact* number of points might have had more significance.

sponsor discarded this research approach, however, as being too unwieldly and unlikely to draw a sufficiently high return from buyers. The questionnaire sponsor did send out asked buyers to list five rep firms as the leaders under five categories of performance. Scrutiny of the returns showed that buyers were scrupulous in trying to select firms they regarded as truly the leaders. They did not all merely fill in the same five rep firms in the same order for each question.

What the results come down to is that, whether their relative lead is exaggerated or not by the nature of the survey, the leaders are way ahead.

Just why?

And — more important — what can

the firms which are far behind do about it?

sponsor put these questions to some of the buyers who had signed the original questionnaire. In addition, part of the answers were supplied by written comments on the original questionnaires themselves.

Why these five? The leading rep firms have one thing in common, as you might assume: strong station lists. Timebuyers said that inevitably they were influenced by the station lists themselves. The rep with the strongest stations starts out with greater prestige, they pointed out.

However, it's far more than a question of prestige. The best stations attract the most business and make the rep firm strong enough economically to invest in top personnel—from salesmen on down to secretaries. Moreover, buyers pointed out, the stronger the station, the more inclined it is to work closely with the rep and provide him with the best data.

What can others do? Buyers had the following specific suggestions. expressed here in their own words (these are buyers in New York City, contacted by phone and in personal interviews):

• Sales assistants. "Reps are judged on the basis of the salesmen. Although the larger reps are better equipped to back up their salesmen, the individual is 90% of the sale—provided his markets are being considered at all. So reps should get top salesmen. If this is prohibitive, then they should use a system of sales assistants. These middle people can be important in providing the salesman with the facts he

needs and in servicing requests when he's out. Many smaller reps rely on answering services—or else there's a secretary who merely answers the phone. The secretaries at the better rep firms can give complete information even when the salesman is out."

Said another buyer: "There's a large pool of bright young men seeking jobs as salesmen at reasonable wages. Perhaps these could break in first as sales assistants to expedite selling for the senior salesmen."

- Penny-wise. "It's easy to talk if you don't know the economics, but it seems to me some of the reps are penny-wise and pound-foolish. They won't call stations directly to get facts on availabilities but rather send a letter. This places them at an extreme disadvantage in the current fast pace of buying."
- Paperwork. "Even the basic forms used by the top reps are better. more conducive to doing business, more systematic. That's one thing it wouldn't cost any money for a rep to improve."
- Service. "Some reps are too concerned with getting new business to service their existing customers."

"Reps must pre-sell the station before the buy is contemplated. Sell with hard facts, clearly and in a short time."

"The good salesman is generally in touch with you. The other doesn't show up until you call for avails."

• Attitude. "Reps should not be defensive about their stations. They should just state their case. After the buy, they should not argue foolishly. Some reps don't pre-sell enough, but then want to hold a debate after the decision. This only hurts them."

#### **HOW 31 REP FIRMS (NAMES WITHHELD) RANKED IN SURVEY**

The chart below goes one step beyond charts published in the 29 Jane issue of sponsor. It includes "ratings" for all 31 rep firms mentioned by timebayers in sponsor's survey. Previous charts included only the top five. The survey itself was conducted by mail in Jane. Questionnaires went to 250 bayers in 70 agencies (New York and Chicago). A total of 60 bayers (24%) returned questionnaires; seven, however, arrived too late for tabulation so that figures below represent results from 53 questionnaires (24%). A check showed, however, that the seven late-arriving questionnaires would have had no significant effect on the tabulated figures. At least 24 agencies, probably many more, are represented. (It isn't possible to tell for sare since buyers were not required to sign names, though many did.)

The questionnaire itself asked buyers to list in order the five rep firms which do the best job under each of five categories of performance (shown in chart below).

Each time a rep firm was rated number 1, it received five points; a number 2 ranking was worth four points; number 3, three points and so on down to one point for number 5. The totals each rep received under this point system are shown under heading "raw score" below. The "raw scores" were then multiplied by a "correction factor" to produce the "weighted scores."

What was the "correction factor"? It was based on the way in which timebuyers ranked the five categories of performance themselves. Most important categories were: "providing fast availabilities" and "providing thorough availabilities." These got 166 points under the system described above. The ratio between points for these highest-ranking categories and the lowestranking category provided the "correction factors," (For details, see charts in 29 June issue, pages 34-35.)

		a, day-out (1,45)		iding fast ties (1.87)		Thorough Ties (1.87)		n-depth (1,00)		w-through .22)	то	TALS
RANK	Raw Score	Weighted Score	Raw Score	Weighted Score	Raw Score	Weighted Score	Raw Score	Weighted Score	Raw Score	Weighted Score	Raw Score	Weighted Score
1. Rep A	161	233	142	266	149	279	112	112	132	162	696	1052
2. Rep B	I 40	203	92	172	126	236	126	126	118	144	602	881
<b>3.</b> Rep C	107	155	87	163	127	238	138	138	91	115	553	809
4. Rep D	91	132	80	150	70	131	61	61	91	111	389	578
5. Rep E	56	81	63	118	55	103	53	53	60	73	287	428
6. Rep F	13	62	17	88	28	52	I 1	14	44	51	176	270
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<b>21.</b> Rep U	0	0	4	7	2	4	1	1	5	6	12	18
<b>22.</b> Rep V	0	0	2	4	3	6	2	2	0	0	7	12
23. Rep W	0	0	4	7	0	0	2	2	2	2	8	11
<b>24.</b> Rep X	2	3	0	0	0	0	6	6	1	1	9	10
25. Rep Y	1	1	1	2	1	2	0	0	0	0	3	5
<b>26.</b> Rep Z	3	4	0	0	0	0	0	0	0	0	3	4
27. Rep AA	2	3	0	0	0	0	0	0	0	0	2	3
28. Rep BB	0	0	0	0	1	2	0	0	0	0	1	2
<b>29.</b> Rep CC	0	0	0	0	1	2	0	0	0	0	1	2
<b>30</b> . Rep DD	0	0	0	0	0	0	2	2	0	0	2	2
31. Rep EE	0	0	0	0	0	0	1	1	0	0	1	1

NOTE: Numbers in parentheses atop each column are "correction factors" referred to in explanation above

## "WHO SAYS AGENCIES DON'T KNOW HOW TO GET MERCHANDISING SUPPORT?

Merchandising specialist at Emil Mogul says he's using techniques broadcasters told SPONSOR were lacking among agencies. What are they? Mainly common sense, mixed with a good measure of pre-planning and courtesy

In a recent sponsor article "Mr. Adman you're missing the boat" broadcasters complained that agencies did not know how to ask for station merchandising support. In this report Jules Lennard, marketing, merchandising v.p. at Emil Mogul details just those approaches the broadcasters call for.

Station operators who've been griping about the way many advertising agencies go about getting merchandising cooperation, as reported in SPONSOR on 27 April, rate a pat on the back for registering their discontent. Since they're on the receiving end of what must be a stupendous number of merchandising requests, they're certainly in a position to know the score and render judgment. And if exposing the weakness in the ad agencies' merchandising role leads to better all-round performance and improved agency-station relations, as it should, the public squawking will not have been in vain.

However, in justice to agencies with a proved history of successful merchandising work with radio and tv stations, the published record should show that not all agencies are falling down in their merchandising performance. There is a way that a qualified agency, if willing to put in the necessary time and effort, can get a whale of a lot of merchandising cooperation from stations.

My own experience proves conclusively that the vast majority of stations offering merchandising cooperation are anxious to do a good job. In fact,



many of them are real eager-beavers.

But they can't operate in a vacuum. Their merchandising facilities can become really valuable only if they are properly organized and given direction by someone who knows the advertiser's problem thoroughly. Stations can't be expected to do much with glittering generalities and vague requests.

They need help from ad agencies in the form of ideas and material.

They need and should get a planned program from the agency.

They need the agency's personal touch.

They need specifics.

Agencies make a serious mistake if they give station merchandise services the brush-off treatment, as if they were a step-child of advertising—worthwhile if the service can be obtained without too much bother. My contention is that such merchandising is quite valuable—worth a lot of time and effort.

For what it will be worth to others. I'd like to set forth some of the guiding principles and practical applications which have enabled the Mogulagency to get the most in merchandising support for our client's advertising from radio and ty stations.

Just what is wrong with the way many agencies handle their station merchandising programs? As pointed out in the 27 April article, the big bones of contention among broadcasters are: inadequate material and the impersonal approach. Add to this a flood of extravagant and unrealistic requests for station cooperation, and you have an admittedly powerful indictment of agency practices in this area.

Taking last things first, one principle to which we subscribe zealously is: never ask for more than your elient really needs.

If we know that a station provides

your station contacting in a personal way. Write the station anager, follow up on his ideas, suggest our own. Lennard (seated) discusses ERE, Cleveland, car card, with account pervisor Milton II. Gurwitz as Ann Silrman takes thank you note to station

DON'T grind out mimeographed forms for stations. Mass-mailing technique will produce little cooperation. Stations should be handled on individual basis and merchandising tailored to their resources. At right Lennard mags disapproval of this method

its advertisers with a full-range of merchandising facilities, we'll request everything that will help our client in that market. On the other hand, we'll politely reject a station's proffered support if the client does not stand to benefit from a certain form of merchandising activity.

The flexibility of our operation has a most salutary effect on our relations with station personnel. A case in point is the station which agreed to support a client with a variety of merchandising aids ranging from marquee displays to personal calls on the retail trade. We advised the station manager that our client's best interests would be served if he concentrated his support on one phase of the program. Result: The station saved time and money by avoiding a wasteful, multi-faceted merchandising program and was able to intensify its efforts in an area where we needed it most.

In tailoring our station merchandising campaigns to a client's needs, we do a good deal more than request a conventional (and hackneyed) mailing to the trade. Nor is a mailing ever prepared for the purpose of impress-

ing the client with a progress report.

I would be committing a flagrant canard if I were to claim that every one of our station increhandising campaigns is geared to the client's needs in a specific market. Obviously, this would be a hopelessly expensive and impractical operation. Tailoring a campaign to a client's needs simply means the process of adapting and adjusting our full-scale merchandising kits to a specific market where local conditions warrant or need special treatment. For the most part, however, we prepare and implement one general campaign for each client.

To cite an example of pinpointing a campaign in a specific market, take the case of the wine and liquor industry. Handcuffed by a welter of conflicting laws and regulations, the industry is faced with promotional problems on a state-to-state basis that arise solely because of differences in governing rules, particularly with respect to distribution. In developing a station merchandising program for the Manischewitz Wine Co., a major air-media advertiser, we scrutinize every market under a magnifying glass. And we make it a



# WATCH FOR SPONSOR'S TV and RADIO BASICS

**OUT 27 JULY** 

(Fall Facts)

#### **Features**

- · TV BASICS
- · RADIO BASICS
- · COLOR BASICS
- · FILM BASICS
- · INDUSTRY BASICS

AND SECTIONS ON TV
AND RADIO,
TV AND RADIO NETWORK,
TIMEBUYERS OF THE U.S.

INCLUDED WITH YOUR SUBSCRIPTION TO SPONSOR

#### MERCHANDISING continued . . .

point to key our requests for merchandising cooperation to local distribution conditions. Thus we avoid the wasteful motion of requesting merchandising support which has no value.

Unlike the propagandists who bombard their targets with messages tossed from low-flying planes, we can't afford to scatter our merchandising requests to the media winds. We make good use of all available station directories, which include listings of merchandising facilities, enabling us to identify our target and avoid wasted motion.

But the best lists in the world are inadequate when the personal approach is lacking. We are thoroughly convinced that a personal knowledge of station personnel and station reps is a prerequisite to obtaining maximum mileage for a media merchandising program. Wherever possible, we address our mailings to the right person, whether it be the commercial manager, merchandising, sales promotion or station manager.

Knowing station personnel by name is only half the story. When a manager takes the time to write us a letter detailing the nature of his cooperation, we make it an inviolate rule to reply promptly with a "thank you" note. We don't undersell common courtesy.

Recently, we were somewhat frustrated by the consistently negative reaction of one radio station to our merchandising requests. Having visited the commercial manager on two or three occasions, we telephoned him directly and explained why we were especially interested in his station's support. The personal approach paid off with an effective campaign.

Knowledge of markets and their relative characteristics is a major factor in our department's success in airniedia merchandising. Oddly enough, we know of no other agency where this function is performed by the merchandising department. Call it, if you will, a nomenclature paradox, but most agencies prefer to have their media departments handle station merchandising. It is our contention that the merchandising department is closer to the clients' needs and is better equipped for this specialized activity.

The role of the client's sales force in station merchandising should not be overlooked. This is as true on major network campaigns as on spot advertising. On the recent television campaign for Esquire shoe polish (Caesar's Hour, NBC TV), we augmented our mailings to individual stations by taking full advantage of NBC's 15-man merchandising field crew.

These merchandising men make regular calls on the retail trade in their territories. They are constantly in the field establishing new contacts and solidifying old ones. Their contribution to the success of our campaign cannot be underestimated. Briefly, this is the way it worked this spring:

- 1. Each NBC man was furnished with the same merchandising kit sent to individual stations and the client's sales force. The kit was not confined to material on Esquire shoe polish advertising on Caesar's Hour. It included the story of the client's complete advertising campaign, the products, and the dealer aids available.
- 2. The network men coordinated their activities with station merchandising managers and with the client's sales representative in each territory.
- 3. Copies of reports to us from the NBC men on planned merchandising activity were forwarded to the client's headquarters and to each sales representative in the field. This enabled both the client's sales force and NBC's crew to follow-up requests for station merchandising support.

The two-way flow of information between the client's sales force and our department is important in other areas. As representatives of the advertiser, the salesmen and sales managers are in a position to pinpoint specific needs and problems that will lead to a wellexecuted campaign in their territories. In addition, their on-the-scene analysis and evaluation provides us with significant information on the failure of a station to deliver the promised goods.

Example: early this year in a letter to the manager of a big Midwestern station, we complimented the merchandising staff for its "impressive" support. A copy of the letter and the manager's report was sent to the client's district sales manager in the station's territory. This is the opening line in his scribbled note on the copy:

"When better baloney is spread, Mr. will be the man for the job. Not only doesn't he ever secure a single display for us, but he even handicaps the displays (we secure)."

Happily, we receive considerably more mail which verifies the effective work accomplished by a vast majority of stations offering merchandising cooperation.



AVAILABLE THIS SEPTEMBER



#### SPONSORSHIP OF PROGRAMS

Like "Dr. Hudson's Secret Journal", "Whirlybirds", etc.



## FULL MINUTES IN TOP MOVIES

Like "Africon Queen",
"Moulin Rouge", etc.



#### ALL IN PRIME VIEWING TIME

Full-length movies of 7:30 ond 10:15 nightly, plus tap-roted syndicoted films.



FIRST FULL
COVERAGE OF
SOUTHERN
NEW ENGLAND



#### FOR DETAILS

Call Irwin Cowper, WTIC-TV General Sales Monager, or your nearest Harringtan, Righter, & Parsons man.



## WTIC-TV

HARTFORD, CONNECTICUT



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by say the nicest things, A.A.P. stations. "Certainly reciate your help on national sales," writes Robert Reuschle, General Sales Manager, WLAC-TV, shville, Tenn. "I can confirm these spots to you . thanks," remarks Mike Shapiro, Managing ector, KTVX, Tulsa. "We certainly appreciate the Irts of your National Sales Department in signing punts for us," adds Robert N. Ekstrum, Comcial Manager, wcco-tv, Minneapolis, Minn.

ese comments are typical replies to our letter

announcing the latest sales made for stations by our National Sales Department. Through its efforts, two prominent toy companies purchased two participations a week in A.A.P.'s Popeye cartoons—wherever they're shown, from coast to coast.

To harness the pulling power of A.A.P. feature and cartoon programs with the extra strength of this

unique selling team, write, wire or phone:

75 E. Wacker Dr. D'Earborn 2-202 1511 Bryan St. RTrerside 7-8533 9110 S. inset Blrd. C'Resteie 1 6-5886

#### SPONSOR INDEX continued . . .

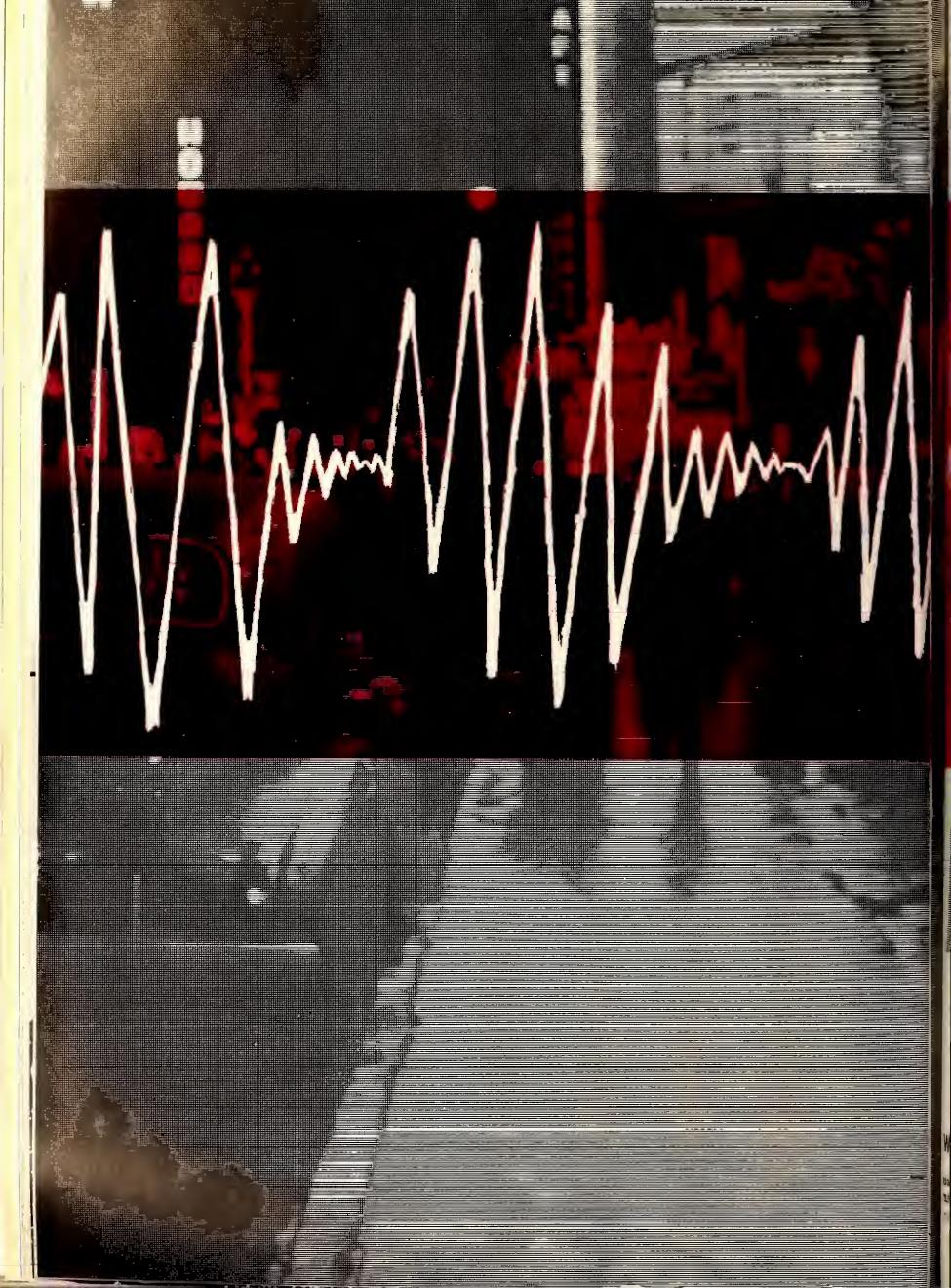
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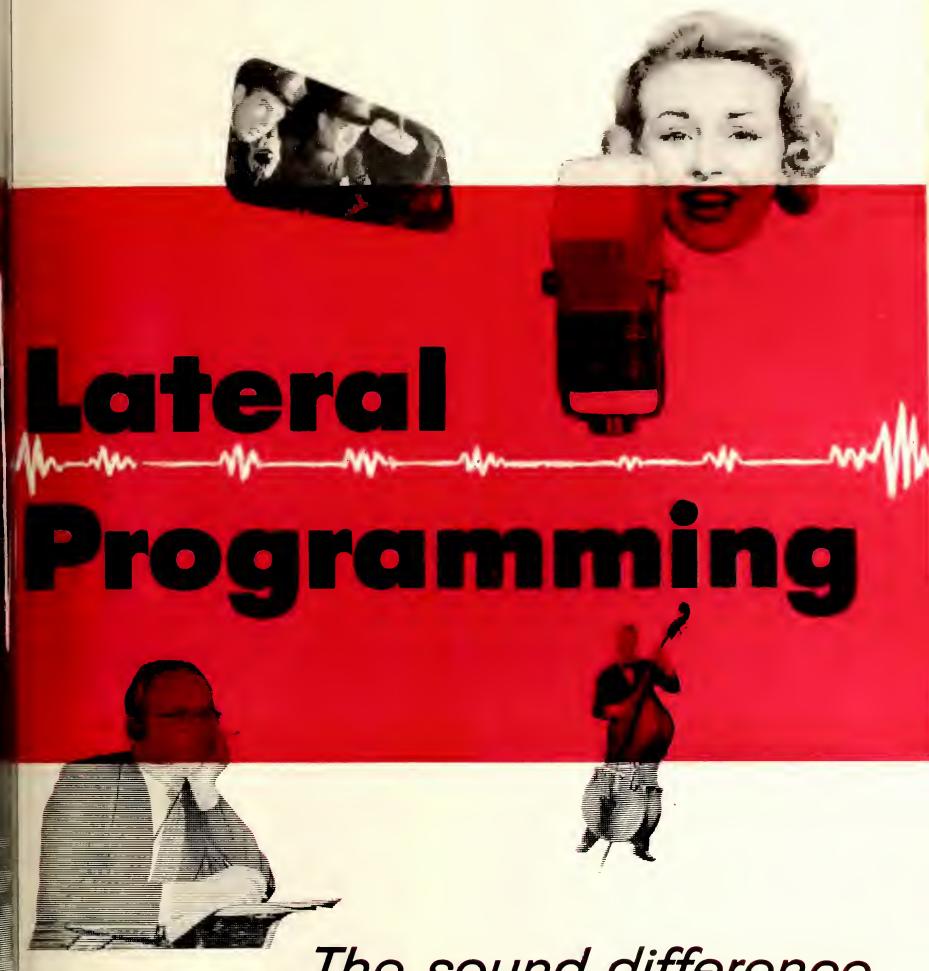
NOT LOCAL... REGIONAL WRGB ALBANY-TROY, **NEW YORK** CHITTENDE CHANNEL 6 Burlington WASHINGTON ESSEX Montpelier C Loke Placid ADDISON Middlebury Long Lake WARREN Woodstock Whiteholl Rutland Glen Claremont BENNINGTON FULTON Monchester Little Saratogo CHESHIRE Gloversville Folls@ MONTGOMERY SCHENECTADY Keene Montreal & Brattleboro Schenectody CHOHARIE BERKSHIRE? Albany VERMONT Greenfield Oneonto Middleburg NEW YORK COLUMBIA ONorthampton Pittsfield Catskill /<sub>⊚</sub> Hudson DELAWARE **O** Walton NEW DUTCHESS Kingston@ HAMPSHIR Torrington Poughkeepsie Buffalo MASS. ORANGE Newburgh PENNSYLVANIA NEW JERSEY

## A prestige station that delivers the advertiser's message to a maximum audience in a vital market

America's Pioneer Television Station serves Eastern New York and Western New England. Meeting our responsibilities, we deliver the finest in programming to more than half a million families in this prosperous region. Thousands depend completely on WRGB's V-signal—their only source of television.

WRGB, Channel 6 Represented nationally by NBC SPOT SALES





The <u>sound</u> difference in **nighttime** radio...

## WESTINGHOUSE BROADCASTING COMPANY, INC.



RADIO: BOSTON, WBZ + WBZA · PITTSBURGH, KDKA · CLEVELAND, KYW · FORT WAYNE, WOWO · CHICAGO, WIND · PORTLAND, KEX TELEVISION: BOSTON, WBZ-TV · PITTSBURGH, KDKA-TV · CLEVELAND, KYW-TV · SAN FRANCISCO, KPIX

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## WCAU-TV means

PHILADELPHIA

## salesmanship



Fastest moving iron in Philadelphia today is the new Mary Proctor Steam and Dry Iron. It climbed to top spot when Proctor Electric Company picked WCAU-TV to launch its new Mrs. America Model. In the test campaign WCAU-TV was the only station used. Sales were twice as high as Proctor's optimistic estimates.

Local sales successes encouraged Proctor to go national with the same type of TV campaign. How did it happen? WCAU-TV gave Proctor full 35-county coverage of the Greater Philadelphia Market, and an audience already tuned in, thanks to programming leadership and the high-rated adjacencies to the Proctor spots. And WCAU-TV effectively merchandised the Proctor advertising. That's what's behind WCAU-TV salesmanship. Can we put some of it behind your product?



The Philadelphia Bulletin Television station. Represented by CBS-TV Spot Sales.

Philadelphia's most popular station. Ask ARB. Ask Telepulse. Ask Philadelphians.





## TELEPULSE



## RATINGS: TOP SPOT

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			Top 10 shows in 10 or more markets Period 1-8 May 1957			TION KETS	5-STA. MARKET			4-\$	TATION	MARKET	rs			3-STATI	101 AF
		Past* rank	TITLE, SYNDICATOR, SHOW TYPE	Average ratings	NY.	L.A.	S. Fran.	Boston	Chicago	Detrolt	Milw.	Mnpls.	Phila.	Seattle- Tacoma	Wash.	Atlanta	В
		1	Highway Patrol (M)	22.9	14.8 wrca-tv 7:00pm	kttv	16.2 kron-tv 6:30pin	wbz-tv	11.4 wgn-tv 8:00pm	27.5 wjbk tv 9:30pm	wtmj-tv	13.7 kstp-tv 10:30pm	weau-tv	komo-tv	wtop-tv	19.7 vaga-tv 1::00pm	1! wm
	2	4	State Trooper (A)	20.3		9.9 khj-tv 8:00pm	10.0 kgo·tv 10:00pm	22.7 wnac tv 10:30pm	18.4 wnbq 9:30pm		wtmj-tv	15.9 kstp-tv 9:30pm	wrev-tv			22.7 waga-tv 10:00pm	~
1 2	3	8	Search For Adventure (A)	19.9		11.8 keop 7:00pm	21.4 kpix 7:30pm	20.9 5:30pm			8.2 wi'i-tv 9:30pm	19.2 wten 9:30pm		31.7 king-tv 7:00pm		18.5 wsb-tv 9:30pm	ı
1-	4	2	Dr. Hudson's Secret Journal (D)	19.3			14.0 kpix 10:00pm	19.2 wnac-tv 10:30pm	wabq	16.9 wxyz-tv 10:30pm	21.9 wtmj tv 8:00pm	kstp-tv				17.9 wsb-tv 10:00pm	
	5	3	Sheriff of Cochise (W)	19.2	4.3 wabd 7:30pm	8.3 kttv 7:30pm	17.4 kron-tv 6:30pm		wnbq	21.0 wwj-tvb 10:00pm				18.4 king-tv 7:00pm	wre-tv	21.2 wsb-tv 10:00pm	u La
-	6		Silent Service (A) NBC FILM	18.8	wrea-tv	14.3 kttv 7:30pm	14.5 kron-tv 7:04pm		14.2 wnbq 9:30pm	_				27.9 king-tv 7:30pm			1.} wb. 10:.
1 .	7		Dr. Christian (D)	17.6	4.2 wpix 9:00pm	11.3 kttv 7:30pm	10.5 kgo-tv 7:00pm	wnae-tv	wgn-tv	22.2 wjbk-tv 10:00pm			8.9 wrev-tv 7:00		9.5 wma1-tv 9:00pm	25.7 wsb-tv 9:30pm	
	8		San Francisco Beat (D) CBS FILM	17.5	4.6 wpix 8:30pm	15.4 kttv 9:00pm	13.0 kpix 10:30pm	wnac-tv		14.7 wjbk-tv 10:30pm			13.2 weau-tv 7:00pm	_			
	9	_	Badge 714 (M)	16.6		12.2 kttv 8:00pm	16.9 kpix 9:00pm			15.2 wjbk-tv 10:00pm		11.9 kstp·tv 10:30pm		19.0 king-tv 9:30pm		19.5 wsb-tv 9:30pm	
5446	9		Men of Annapolis (A)	16.6	4.3 wabe-tv 10:30pm	13.2 knxt 7:30pm	14.2 kpix 9:30pm			18.5 wjbk-tv 10:00pm	wisn-tv			16.7 komo-tv 9:00pm		19.2 waga-tv 10:00pm	urw
	9	5	Superman (A)	16.6	6.2 wpix 7:00pm	7.8 kabe 6:30pm	8.5 kgo-tv 6;00pm		virn-tv	11.9 wxyz-tv 7:30pm	witi-tv		weau-tv		wrc-tv	18.2 wsb-tv 7:30pm	wby
	9		Whirlybirds (A) CBS FILM	16.6	7.3 wpix 7:30pm	12.2 khj-tv 7:30pm	kron-tv		wgn-tv	12.0 wwj-tv 10:30pm			16.4 weau-tv 7:00pm	king-tv			
₹a nø	nk W	Past* rank	Top 10 shows in 4 to 9 markets														
	1	3	Esso Golden Playhouse (D)  OFFICIAL FILM	22.7				16.5 wbz-tv 7:00pm					21.0 weau-tv 10:30pm		11.9 wre-tv 10:30pm		1() wm 7:(
	2	1	Life of Riley (C) NBC FILM	21.1		15.2 kttv 8:30pm	23.5 kron-tv 7:00pm		19.9 wnbg 6:00pm					25.7 king-tv 7:30pm			
	3	2	Count of Monte Cristo (A)	19.2	1.2 wabd 8:30pm			28.4 wnac-tv 8:30pm		8.5 ck1w-tv 6:30pm				_	11.3 wtop-tv 6:30pm		1 i
	4		Frontier Doctor (W) HOLLYWOOD TV SERVICE	15.5		9.3 kttv 9:00pm					15.7 wxix 10:00pm						
	5		Doug. Fairbanks Presents (D)	15.4			2.3 kgo-tv 1:30pm				16.9 wtmj-tv 9:30pm						
1	6		Stage Seven (D)	15.1	2.3 wpix 8:00pm			17.9 wbz-tv 7:00pm								8.0 wsb-tv 10:30pm	
	7		Range Rider (W)	14.3	3.1 wabd 6:00pm	6.0 keop 6:30pm		13.5 wbz-tv 4:30pm			6.9 witi-tv 7:00pm						
	7		Steve Donovan, Marshal (W)	14.3		3.9 krea 6:30pm				10:30pm					8.0 wttg 7:00pm		0.4
	9		Popeye (C) ASSO. ARTISTS	14.1	13.0 wpix 6:00pm	ktla 7:00pm	11.1 kron-tv 6:15pm	17.0 wnac-tv 7:15pm		20.5 eklw-tv 6:00pm		11.2 weco-tv 5:30pm					
1	0	5	Last of the Mohicans (A)	13.6	3.9 wabe-tv 10:30pm	7.4 kabe 6:30pm	15.2 kplx 6:30pm								9.5 wre-tv 7:00pm		1 3 wb 6:(2

Show type symbols (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Siu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated, % hr. ½ hr & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film

not broadcast in this market 1-8 May. While network shows are fairly stable from month to another in the markets in which they are shown, this is true to much lesser extends syndicated shows. This should be borne in mind when analyzing rating trends from one motificated shows. \*Refers to last month's chart. If blank, show was not rated at all life

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Gulf Coast Texans

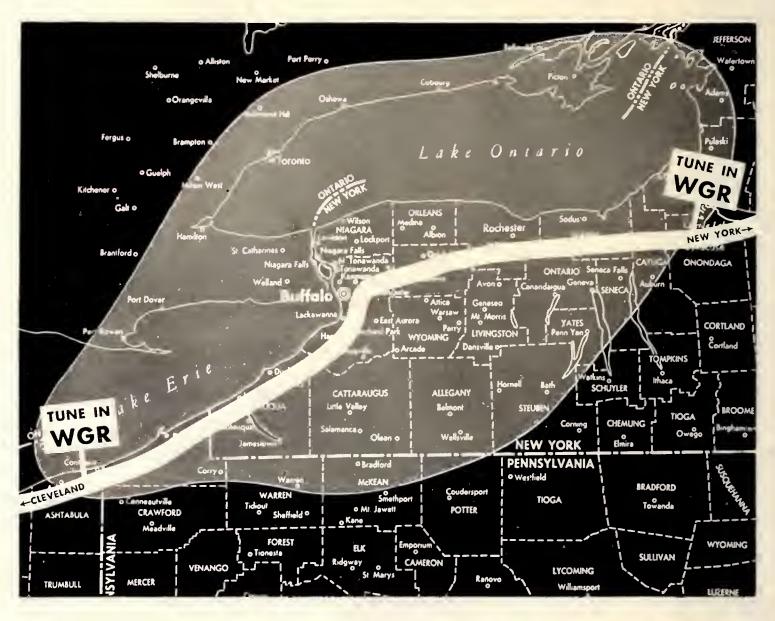
can and

over THREE do buy BILLION dollars spent annually in retail sales by residents in SELL KTHT's coverage area. THEM Get your share. Buy Houston's ON "most-for-your-money" station, KTHT. 5000 W 790 KC MBS for Houston and South Texos Represented

Notionally by Paul Roymer



# The only Buffalo Station that can pass the "Thruway Test"



COMING EAST to the New York State Thruway, you pick up WGR RADIO loud and clear, way out in Ohio.

GOING WEST on the New York State Thruway, you pick up WGR RADIO loud and clear, just past Syracuse.

**IF YOU WANT** maximum coverage in the \$3,000,000,000.00 Western New York Market, (plus big bonus audience in Canada) . . . buy WGR RADIO!

#### ABC AFFILIATE

NATIONAL REPS: Peters, Griffin, Woodward, Inc.



"Buffalo's First Station"



## NEW AND RED

#### **NEW ON RADIO NETWORKS**

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Black & Decker, Towson, Md Buick, Mich	Van Sant, Dugdale, Baltimore Kudner, NY	NBC 133 NBC	Menitor 20 30 min parties per whend, 29 Sept. 2 whs. Petterson vs. Jackson Heavyweight Title Fight. M. 10 pm to concl. 29 July only.
Equitable Life Assurance Society of Unit		1405 113	Saturation 100 B sec IDs tollowing newscasts 31 Aug. 6 wks
States, NY Florists' Telegraphic Delivery Service, NY	KGE, NY Grant, NY	MBS 411 MBS 411	Chain breaks, 25 per wk 1 wk ea month, 15 July, 52 wks
Grove Labs, St. Louis	Garlner, NY	NBC 133	Monitor, & other daytime & everygms 12.1 min and 18.30 sec parties per wk. 30 Sept. 26 wks
Grove Labs, St. Louis	Harry B. Cohen, NY	NBC 133	Monitor, 10.5 min segs per wkend; 6 Sept, 20 wks Craftsman's Guild Annual Award Dinner. Tu. 9.30-10 pm, 30
General Motors, Detroit	Kudner, NY	CBS 201	July only
General Motors Corp. Detroit	Kudner, Detroit	NBC 169	News Of The World, M F 7 30 7 45 pm 3 parties per wk, 29 July, 4 wks
GMC Truck & Coach Div, Detroit	Kudner, NY	MB5 411	Gabriel Heatter Newscasts; M.W Th 7 30-7 35 pm, 29 July 4 wks
GMC Truck & Coach Div. Detroit	Kudner, NY	MB5 411	Newscasts; M F 7 30-7 35 am; 29 July: 4 wks
GMC Truck & Coach Div, Detroit	Kudner, NY	ABC 330	Speaking Of Sports With Howard Cosell Tu-F 6 30 6 40 pm,
Gillette Safety Razor, Boston	Maxon. Detroit	NBC 167	30 July, 3 wks; and Tu. W. Th. 20, 21. 22 Aug only 24th Annual All Star Baseball Came; Tu. 2.15 pm. to concl.
Gillette Jaiety Razor, boston	Maxon. Deffort		9 July only
S. C. Johnson, Racine	FC&B, Chi	MBS 411	Chain breaks; following newscasts; 1 on F 5 on Sa 2 on Su; 5 July; 4 wks
S. C. Johnson, Racine	FC&B, Chi	MB5 411	Counterspy, F B:05-8:30 pm; 5 min; 5 July; 5 wks
LGM, NY	DF5, NY	MBS 411	Chain breaks, 10 per wk. F. Sa, Su; plus whend newscasts.  3 July; 8 wks.
P. Lorillard, NY	YGR, NY	CBS 201	FBI In Peace & War; Su 6:05-6:30 pm; 1 5-min seg; 23 June, 13 wks
P. Lorillard, NY	YGR, NY	CBS 201	World News Roundup; Su 9-9:05 am; 23 June; 13 wks
P. Lorillard, NY	YGR, NY	CBS 201	World Tonight; F. Sa, Su 9-9:15 pm; 5-min seg; 21 June; 13 wks
McCall Corp. NY	Donahue, NY	CB5 201	Amos 'n' Andy; 5a 12:05-12:30 pm; 1 5-min seg. 29 June only
McCall Corp, NY	Donahue, NY	CBS 201	Galen Drake; Sa 10:05-10:50 am; 1 5-min seg; 29 June only
Pan American Coffee Bureau, NY	Robt W. Orr, NY	NBC 151	Bandstand; M-F 10:30-12 N; 5 1-min & 5 30-sec partics per wk; 8 July; 8 wks
Pan American Coffee Bureau, NY	Robt W. Orr, NY	NBC 139	Hilltop House; M-F 3:30-3:45 pm; 5 1-min & 5 30-sec
Pan American Coffee Bureau, NY	Robt W. Orr, NY	NBC	partics per wk; 8 July; 8 wks Truth Or Consequences; M-F 10:05-10:30 am; 5 1-min & 5
Tall American Correct bureau, 141	KODE W. OII, IVI	1400	30-sec parties per wk; 8 July; B wks
Rexall Drug, LA	BBDO, LA	NBC	Pinocchio; Su 6:30-7:30 pm; 13 Oct only
Ruberoid Co, NY Sterling Drug, NY	FG5GR, NY DFS, NY	NBC 133 NBC 151	Monitor; 10 5-min segs per wk; 14 Sept; 6 wks Bandstand; M-F 10:30-12 N; and Five Star Matinee; M-F
310000	513, 111		3:05-3:30 pm, 99 1-min partics; 8 July; 13 wks
Tec-Pak, Chi	Wilson, Saylor, Ware, Chi	MB5 411	Chain breaks; 6 per day, Su, Th; 30 June, 4 July; plus 3 per day, Sa, Su: 6, 7, 13, 14, 20, 21 July only
Toni, Chi	North, Chi	CB5 201	Nora Drake; M. Th. F 1-1:15 pm; ½ spon; 8, 11 & 12 July; 4 wks
Toni, Chi	North, Chi	CB5 201	Right To Happiness; M, Tu, W, F 2-2:15 pm; †2 spon; 17 June; 4 wks
Toni, Chi	North, Chi	CB5 201	Road Of Life; M.W.Th,F 1:45-2 pm; ½ spon; 17 June; 4 wks
Toni, Chi	North, Chi	CBS 201	Romance of Helen Trent; Tu,W,F 12:30-12:45 pm; 1 <sub>2</sub> spon; 18 June; 4 wks
Toni, Chi	North, Chi	CB5 201	Young Dr. Malone; M,W 1:30-1:45 pm; 1 <sub>2</sub> spon; 17 June; 4 wks
Vick Chemical, NY	BBDO, NY	NBC	Various pgms; 30 6-sec spots per wk; 17 5ept; 20 wks

#### **RENEWED ON RADIO NETWORKS**

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Oil, NY	Katz, NY	NBC 133	Monitor; 10 5-min segs per wkend; 6 July; 52 wks
Beltone Hearing Aid, Chi	Olian & Brunner, Chi	MB5 411	Gabriel Heatter Newscasts; Tu 7:30-7:35 pm; 10 Sept; 26 wks
Evangelical Foundation, Chi	Walter F. Bennet, Chi	NBC 57	Bible Study Hour: 5u 8:30-9 pm; 30 June; 52 wks
General Motors, Detroit	Campbell-Ewald, Detroit	CBS 201	Allan Jackson News; Sa 10 am, 12 N & 1 pm; 5 min; 29
			June; 52 wks
General Motors, Detroit	Campbell-Ewald, Detroit	CBS 201	Robert Trout News; Su 10 am. 12 N. 5, 6:55 8 pm; M-F
			9 pm; 5 min; 30 June; 52 wks
Grove Labs, St. Louis	Sidney Garfield, SF	NBC 169	News Of The World; M-F 7:30-7:45 pm; 1-min partics; alter-
Mutual Benefit Health & Accident Asso of			nating 2 & 3 wkly; 26 July; 7 wks
Omaha, Omaha	Bozell & Jacobs, Omaha	NBC 186	On The Line With Bob Considine; 5u 6:15-6:30 pm; 21 July;
			52 wks
R. J. Reynolds, Winston-Salem	Wm Esty, NY	ABC 330	Newscasts; M-F 6:30, 7:55 pm; 5-min; and 18 5-min wkend
			newscasts; 1/2 spon; 1 July; 26 wks
R. J. Reynolds, Winston-Salem	Wm Esty, NY	ABC 330	Newscasts, M-F B 55, 9:55 pm; 5-min; 1 July; 26 wks
R. J. Reynolds, Winston-Salem	Wm Esty, NY	CBS 201	Sports Time; Tu.Th.Sa 7-7:05 pm; 1B June; 26 wks
Simoniz, Chi	Y&R, Chi	CBS 201	Arthur Godfrey Time, W 10:45-11 am; 3 July; 52 wks
Simoniz, Chi	YGR, Chi	CB5 201	House Party; W 3:15-3.30 pm; 3 July; 52 wks
Wm Wrigley, Chi	_Ruthrauff & Ryan, Chi	CBS 201	Just Entertainment; M-F 2:45-3 pm; 1 July; 52 wks

#### **BROADCAST INDUSTRY EXECUTIVES**

NAME	FORMER AFFILIATION
A. H. Christensen	KGW-TV, Portland, promotion mgr
Robert Cinader	California Ntl Productions, NY, exec dir, pgms
Henry W. Cox	General Mills, Minneapolis, mgr of radio & tv programing
John Frederick Cundiff	KCRG-TV, Cedar Rapids, sls mgr
lames C. Dowell	National Bank of Tulsa, vp
Vince Doyle	WSJV-TV, Elkart
Frank Effron	KOTV, Tulsa, art director
Don Fuller	,WSJV-TV, Elkart
C. Thomas Garten	W5AZ-Radio, W Va. asst gen mgr
William C. Gillogly	_ABC TV Network, Chic, eastern sls mgr
Col. Joseph F. Goetz	Ron Associates, Washington, vp
Albert 5. Goustin	Headed own film distributing company
Homer Griffith	
Barbara Haddox	WBNS-TV. Columbus, pgm promotion dir
Edward Kaylin	CBS Radio Network, NY, asso dir of sls presentations
H. Weller Keever	California Ntl Productions, NY, dir of sls

#### NEW AFFILIATION

NEW AFFILIATION

KEX, Portland, advtg & sls promotion mgr
Same. vp
ABC TV Network, NY. ntl pgm sls mgr
WNHC-AM-FM-TV, New Haven. sls mgr
KIOA. Des Moines, public rel's dir
Same, ntl sls dir
Same, production supvsr
Same, reg'l & local sls dir
WSAZ-TV, W Va comm mgr
Same, dir of sls. Central Div
Same, plus CBS. Washington, network co-ordinator WTOP-TV
DuMont Broadcasting NY. tv sls mgr
KEAR. SF. mgr. & Western FM Network sls mgr
WCAU. Phila. dir of press & info & audience promotion
Same, plus admin mgr of advtg & sls promotion dept
Same, vp



## SPONSOR ASKS

## 2

#### What are the fall trends in film commercials

Valentino Sarra, president, Sarra, Inc., New York

The pattern for the coming television season seems to us to shape up about like this:

As far as we're concerned, costs will be about the same, predicated, as always, on the pre-thinking and preproduction planning.

There seems to be a definite and happy trend to beautiful simplicity and



"simplicity and less hard-sell"

less "hard sell." Again, as far as we're concerned, although color has still not approached its great potential, we are doing more of it all the time. Since color only costs approximately 30 to 35% more than black-and-white a great many agencies and clients are using the medium, even though they have no immediate use for it, so that they may familiarize themselves with the problems entailed and be prepared for the future.

We find that where budgets will permit. it is a great advantage to use especially composed background music and, of course, the jingle still occupies an important place.

Animation and stop-motion are being used more and more in conjunction with live photography. This, of course, helps budgets and combines whimsey with reality—a good selling tool.

According to present backlogs, television sets are going to carry more and better commercials for the coming season.

Walter Lowendahl, executive vice president, Transfilm Incorporated, New York
The tv spot industry is undergoing a metamorphosis. To survive, the in-

dependent producer of tv commercials will have to become first and foremost a highly creative entity. In the light of this, it is difficult to predict the immediate future of the tv commercial in terms of price, types, etc. The future rests with the effects of the changes which must come about.

In the past, too little could be said about "trends" in commercials. One period was like any other, except for variations in prices. Creatively speaking, only a handful of commercials ever broke through the commonplace.

Today, hundreds of tv spot producers are eager to shear prices to the bone to print a commercial. I emphasize print because most tv producers have been relegated to just this task... the transfer of storyboards to film. The price factor has robbed too many producers of creativity. Agencies know



"price factor robs creativity"

best of all that talent cannot be bought at cut rates.

In those instances where producers have been given the widest creative latitude in the execution of commercials, the results have been refreshing. This practice will increase. It has become strikingly obvious that producers stripped of all but the very elemental labors of exposing film rarely rise above mediocrity.

In Hollywood all the major film companies are now making commercials and some, hoping for the kill, are delivering spots at less than cost. Already, smaller West Coast independents have felt the squeeze and have closed shop. It's the old story of economic attrition.

But, if we independents make a con-

certed effort to offer a creative as well as personalized service, we can prosper. Why? Tv commercial production is but a flirtation for Hollywood. Soberly, it looks to the \$2½ billion world-wide box-office for its theatrical films, not the relatively meager \$35 million grossed by tv spot producers in '56.

New York is the heart of America's advertising and here the agencies will continue to supervise the advertising accounts which support television. Most of them can be expected to use New York production firms if we can prove that we are their creative allies.

Shamus Culhane, president, Shamus Culhane Productions, New York

In the last year there has been more realization by the agencies of the need for unusual material and points of view in the preparation of both live-action and animated spots. There has been more willingness to spend money for experiments and more time to do research for special effects.

From this point of view the last year has been the most exciting in our 10 years of making tv spots. It is very obvious that the average spot is of a much higher quality than a year ago. that there has been a lessening in the use of the cheaper contrivances such as stills, lots of lettering over live action, and having announcers holding products up. There seems to be an



"new attention getting devices"

awareness that spots are in competition with each other on tv. We have always had this attitude—and keenly—but I think that the agencies have never accepted the challenge until this year.

(Please turn page)

## BEELINE RADIO delivers more for the money



This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . at by far the lowest cost per thousand.

(Nielsen & SR&D)

They serve this amazingly rich inland market which contains 4 of the top 5 counties in farm income in Califfornia, the nation's leading farm state—and has an effective buying income of almost \$4.3 billion dollars. (Sales Management's 1956 Copyrighted Survey & U.S. Dept. of Agriculture's 1954 agricultural census)

# McClatchy Broadcasting Company

Sacramento, California Paul H. Raymer Co., National Representative



There has been a change about the use of so called high-style animation. There was an attempt, in the last two years, to use it for every kind of spot with some pretty disastrous results. There has been an increase in the desire to use characterization rather than movement or design in animated spots.

We are convinced that next year is going to see a good deal of interest in pure abstraction in animation, both in sound and picture. This is bound to come about because of the need for new and attention-getting devices.

Another heartening improvement has been the acceptance of a less straight use of live-action. We have done a number of live-action spots with various interesting graphic combinations, particularly the combination of live action and cartoons (rotoscope). The agencies and sponsors seem willing to "kid" the medium a little more, whereas, in previous years, there seemed to be a sharp dividing line between humorous ideas that were done in animation and straight ideas which were produced in live action. It is very possible to make a dramatic statement in animation and a broad comedy idea in live-action. This next year should see a big development of these two trends.

I think costs have gone up about 10% in both animation and live. Some of this is in higher wages and operating expenses, but obviously a good deal of the added cost has been in experimenting on unusual effects.

There has been a good deal more willingness on the part of the agencies to follow, or to look for, more standard procedures of working within the processes of making a picture. This is a natural improvement which is bound to come with experience, but I think it is intensified by the need for experiment.

In the writing area we are once again writing about one-half of the spots that we produce. This trend, which started two years ago, seems to be growing stronger rather than diminishing. I believe, again, this is because the competition within the business makes it necessary for a writer to know the actual production methods, and for the artist to understand them even better.

The real motivation for so many improvements in work procedure seems to come from the fact that the agencies are rising to the problem of creating highly competitive ty spots.

Robert Lawrence, president, Robert Lawrence Productions, Inc., New York, Hollywood, Toronto

Thousands of years ago Aristotle laid down the principle that a play should have a beginning, a middle and an end, each more or less related to the other. This simple law of unity, by which all artistic structures can be tested, applies to television commercials as well. The



"more agencies go steady with producers"

best commercials say one thing and say it clearly and nimbly. We are producing more such commercials than ever and, as a result, commercials are better than ever.

Related to the trend toward higher cuality is the clever combination of showmanship and salesmanship.

Only an accumulation of experience by advertising agencies and film producers could have made these developments possible in this still-young industry. With this has come a refinement of relations between agencies and producers. As more and more agencies "go steady" with producers, they are able to use most effectively the producers' technical experience and creative talent. Film producers with a strong creative staff are being brought into pre-production planning earlier.

Insofar as agencies continue to plan and produce commercials in units, the cost trend will be downward. Other cost changes are minor; a commercial produced last year can be done at approximately the same cost today. More expensive commercials have resulted from the increased use of spectacular and highly stylized sets. location shooting, optical effects. and animation. . . .

Momentary fads will not effect the general trend toward superior commercials. Animation is an example. Certainly it is a marvelous medium for television commercials, but no single vehicle, not even such a dynamic one as animation, applies to every product and every advertising purpose.

Each commercial has its own message and must be presented in its own way. The growing recognition of this basic fact of advertising life is the single most important trend shaping up in new filmed television commercials.

Arnold Kaiser, MPO Television Films, Inc., New York

From the producer's standpoint, costs of filmed commercials still vary greatly depending on the product and the agency approach. Generally speaking, however, our costs for the entire budget range have gone up about 10 percent over last season due to increases in laboratory charges, wages and the addition of pension funds.

The types of commercials being ordered vary, as always, depending on product and agency campaign strategy. We find the hard sell still prevalent in drug commercials and stylized sets continuing in demand for cosmetics and related fields. One general trend we have noticed, here at MPO, is a renewed interest in optical effects such as travelling mats and trick photography. MPO is doing more and more commercials in color and expects this trend to accelerate as color ty goes into general use all over the country.

Multiple unit production (shooting a series of spots for a product) is becoming more and more popular. Not only does this type of shooting cut costs by reducing shooting time per commercial, as well as cutting down on



"adequate time for production"

the number of preparation hours, but it makes for superior footage. When we schedule three or four consecutive days of shooting on one product, the MPO staff has the opportunity to fully "get into swing" with the agency film people and this high level of coordination can be seen in the final product.

Most important, film producers are making agencies aware of the advantages of devoting adequate time for production planning and casting. In the past, this planning has often begun well in advance of air-date, but work bogged down somewhere along the line. As a result, a job that we would have liked to have three or four weeks to produce, had to be done in a matter of days. Production has many time-consuming, intricate operations which, we have all learned, should not be rushed at the expense of quality.

Working together for greater coverage!

TWO TOP CBS radio stations
TWO BIG southwest markets
ONE LOW combination rate

KWFT and KLYN work back-to-back (and on the sides, too) in TWO big markets to give you twice the coverage at one low combination rate. For availabilities and rates, write, wire or phone our representatives.

## KWFT KLYN

WICHITA FALLS, TEXAS 620 KC ● 5000 Watts

620 KC • 5000 Waits

AMARILLO, TEXAS

940 KC • 1000 Watts

The KENYON BROWN stations

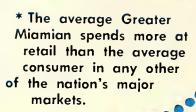
Now under one ownership and management

National Representatives

JOHN BLAIR & CO.



. . . where your advertising results in the lowest cost per sales.



\* In dollar volume
the Miami area advanced
from 25th to 21st place
among the 44 major areas,
displacing Denver, Atlanta,
Indianapolis & Providence

\* Since World War II retail dollar volume in Dac County has increased 70° top 43 other major U. markets in rate of growth.



BASIC AFFILIATE # We're biased, of course, toward WTVJ. The May ARB remshows that WTVJ leads in 70.3% of the total quarter-hour rais firsts. This reflects the complete community acceptance which W./. has gained during the past 8½ years in telecasting to the eigenstance 15-county South Florida area.

\* U. S. Chamber of Commerce, June 1957.

WHEN YOU KNOW THE FACTS, YOU MUST CONSIDER MIAMI IN YOUR SCHEDULE.

= Greater Miami has
top-notch media facilities to
sell your product . . .
4 outstanding TV stations (welcome
to Miami's newest, WPST-TV)
11 good radio stations and
3 great daily
newspapers

Get all your market data fram your Peters, Griffin, Woodward Colonel. You'll find you cannot afford to overlook fabulous South Florido!

FLORIDA'S FIRST TELEVISION STATION





### SPOT BUYS

#### TY EUYS

Brown & Williamson Tobacco Corp., Louisville, is adding to its Kool cigarette schedules, SPONSOR was told. I.D.'s will be placed during nighttime hours, with frequency varying. Buying is not completed. Buyer: Jack Sinnott. Agency: Ted Bates & Co., New York. (Agency declined to comment.)

Colgate-Palmolive Co., New York. SPONSOR learned is buying announcements for its Halo shampoo. Campaign will begin shortly and will run for 25 weeks. Approximate frequency: six spots per week primarily during daytime hours. Buyer: Rose-Marie Vitanza. Agency: Carl S. Brown Co., New York. (Agency declined to comment on campaign.)

Lever Bros., New York, is placing station breaks in a number of markets to promote its Rinso. sponsor hears the nine-week campaign will begin 22 July. Frequency: approximately six spots per week in each market. Buyer: Tom Glynn. Agency: J. Walter Thompson. New York.

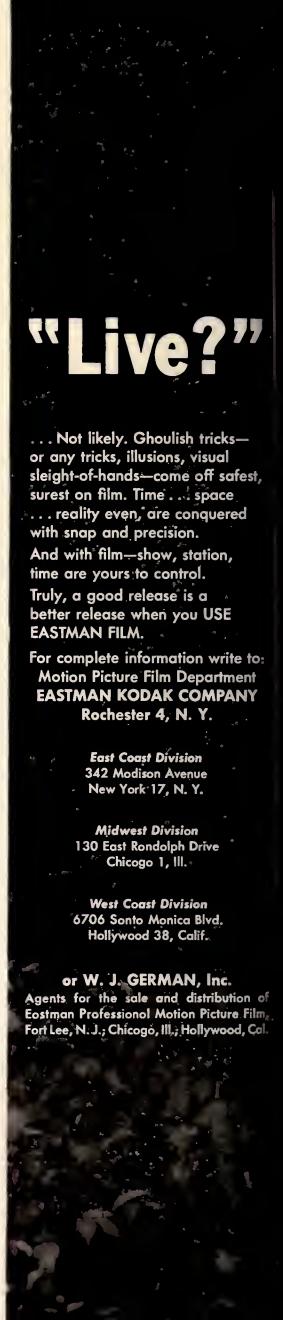
Procter & Gamble, Cincinnati, is renewing and adding new schedules for its Spic & Span throughout the country. Schedules will run indefinitely. Minute and 90-second film announcements will be bought for nighttime hours. Frequency: approximately three per week in each market. Buying is completed. Buyer: Charles Bucciere. Agency: Young & Rubicam, New York. (Agency declined to comment on campaign.)

#### RADIO BUYS

Bristol-Myers, New York, is testing a special sales promotion for its Ammens Medicated Powder in six markets. The campaign starts shortly and runs for eight weeks. Minute announcements are slotted during afternoon and early evening segments. Frequency: approximately 25 per week in each market. E.t. theme is slanted to the hot weather. Buying is completed. Buyer: Bob Widholm. Agency: BBDO. New York.

Lever Bros., New York, is entering top markets to advertise its Silver Dust. Schedules for minute spots will run for six weeks. Buying is completed. Buyer: Joe Hardy. Agency: SSC&B. New York. (Agency declined to comment on campaign.)

Youngstown Kitchens, div. of American-Standard. Warren, Ohio, sponsor learned, is planning to enter 20 scattered markets to push its eabinet sinks. The six week schedule will kick off 22 July. Daytime minutes will be purchased, with some traffic hours. Frequency: 8-15 per week in each market. E.t.'s will emphasize time payment plan. Buying is half completed. Buyer: Jack Cummings. Agency: Grey Advertising Agency, New York. (Agency declined to comment.)







#### TV RESULTS

#### **EATERY**

SPONSOR: Knott's Berry Farm AGENCY: Hall-Mitchell

Capsule Case History: Knott's Berry Farm, famous tourist attraction outside of Los Angeles, has built its traffic to an all-time high in its history through television advertising. And it reached this peak during its usual off-season period. The company launched a campaign on KTLA in January, buying participations in the cartoon featurette Popeve (a Monday through Friday program, 7:00-7:15 p.m.). Knott's is a family-type attraction and its promotion was aimed at the parents through the juvenile viewer. Despite the fact that winter months are not conducive to traffic for this outdoor entertainment, shopping and eating place, on Sunday 10 March. Knott's had the biggest traffic day in its entire history. Prior to this, Knott's reports that on 9 February, the personal appearance at the Farms of Tom Hatten, KTLA personality appearing on the show. "drew an unusually large number of children." Cost of advertising: \$900 per week. Knott's concluded this tv campaign at the end of March.

KTLA, Los Angeles, Calif.

PURCHASE: Participations

#### **SPORTING GOODS**

SPONSOR: Wisconsin Sporting Goods Stores AGENCY: Direct

Capsule Case History: A local television show which inherits its viewers from a network sports program brought good results to a group of four sporting goods dealers in the Lacrosse. Wis.. area. The four dealers, each in a different town covered by WKBT, Lacrosse, recently purchased Fite Nite Sport Lite, a 10-minute weekly program with emphasis on hunting, fishing, camping and boating; it follows the ABC TV boxing show. KWBT Sportscaster Ed Hutchings presents a guest each week who is an authority on some one outdoor sport. Questions are requested from the viewers and the sender of the question chosen to be aired each week receives a substantial prize donated by one of the sponsors. Robert Morrison, sales manager of WKBT, reports that this show "invariably sells out the merchandise advertised the day following." The initial test campaign ran eight weeks. The cost: \$100 per week. Sponsor satisfaction is best evidenced by a 26-week renewal effective 26 June.

WKBT, Lacrosse

PURCHASE: Fite Nite Sport Lite

#### CHICKENS

SPONSOR: Wentz Super Markets

AGENCY: Direct

Capsule Case History: Owners of supermarkets must move their perishable food products quickly. Recently, the owner of the Wentz markets moved 11 tons of produce in less than 24 hours with one 20-second tv announcement. Wentz has been a continuous tv advertiser for the past two years. On its regularly sponsored show. Mr. District Attorney (Thursdays. 9:30 p.m. over KHSL-TV), Wentz has three one-minute commercials. Each of the one-minute commercials consists of three 20-second specials. On 4 April Wentz ran a special on fryer chickens. By 4 p.m. the following day, seven tons of fryers had been moved. Wentz re-ordered another four tons of chickens and by noon Saturday, these had been sold out. Total sale volume: \$8.800. Cost of the announcement: \$65. Net profit from the sale: \$637.50 plus increased traffic in all markets. With this and similar instances indicating results of its tv advertising, Wentz has just renewed its contract with KHSL-TV for another year.

KHSL-TV, Chico, Calif.

PURCHASE: Mr. District Attorney

#### BOOKS

SPONSOR: George Wyman & Co. AGENCY: Direct

Capsule Case History: A one-shot, 30-minute television time purchase promoting a single book moved \$2.560.50 worth of this merchandise at a cost of \$179 for this South Bend, Ind., department store. Louis Melicek, vice president in charge of merchandising, reports the only other advertising used was tune-in ads in the newspaper, but no mention of the book or price was included. The promotion vehicle was a Conrad Nagel film on the subject of arthritis, placed 4:30-5:00 p.m., Sunday, 17 February, on WNDU-TV. The book, entitled Arthritis and Common Sense, priced at \$3.95 per copy, was promoted within the normal commercial time; phone orders, mail orders and in-store sale of the book were advertised by voice over slides. Immediate response taken by the telephone answering service recorded 86 orders within two hours of the program. By the end of the week, 650 copies of the book had been sold. Comments from Wyman's sales staff: "amazing," "great," "gratifying."

WNDU-TV, South Bend

PURCHASE: 30-min. program





#### MORE

radio homes at the

LOWEST cost per home are

#### DELIVERED by WSUN

than any other station in the

## HEART of FLORIDA

heck your Neilsen No. 2)

#### WSUN RADIO

ST. PETERSBURG - TAMPA

Represented By VENARD, RINTOUL & McCONNELL

Southeastern: JAMES S. AYERS

BIG rain . . BIG dust, BIG heat . . BIG cold!

In Texas everything is naturally

BIG ... like KTRN's

62% share of the Wichita Falls\* audience!

Place your schedule now for BIG results!

## KTRN

\*Texas, of course!

Burke-Stuart-Natl Reps.



## News and Idea WRAP-UP

#### **ADVERTISERS**

Here's an instance of an advertiser who likes radio and ty so much that he's buying his own stations.

Milner Enterprises (Pine-Sol and Perma Starch) has just acquired WJQS. Jackson, Miss. The purchase is the first step in plans to acquire a chain of radio and ty stations which will be owned and operated under the name of the Dumas Milner Broadcasting Co.

Howard S. Cohoon, president of the Dumas Milner Corp. (the Pine-Sol and Perma Starch company), has been appointed president of the broadcasting arm.

The Milner firm with an ad budget of \$1.25 million is spending 90% of that amount in radio-tv this year. For more details on the Mississippi industrialist's Cinderella story see SPONSOR. 4 May issue, "The Fabulous Rise of Milner Products."

Bissell Carpet Sweeper Co. will use both network and spot tv for its price reduction sale 16 September through 31 October.

Network program will be NBC TV's Matinee Theatre. One minute announcements will be seen on 100 key cities throughout the country.

N. W. Ayer & Son is the agency.

People in the news: Raymond Harvey Whidden and Harry Henshel have been elected vice presidents at Bulova Watch Co. Whidden is general sales manager and Henshel is secretary of the corporation . . . Roy B. Dill, ad manager of Socony Mobil's central marketing region has retired after 30 years of service . . . Ralph B. Johnson has been appointed to a newly created post in the Heinz Co. marketing division, assistant to the v.p. in charge of marketing. Johnson was executive vice president of the National-American Wholesale Grocers Association . . . Edmund F. Buryan, former marketing consultant of Booz, Allen & Hamilton, has been named vice president in charge of marketing for the W. A. Sheaffer Pen Co., a newly created position . . . Clarence L. Van Schaick, former president of the Dixie Cup Co., has been elected a vice president of the American Can Co. Two weeks ago Dixie merged with CANCO and under the new set-up Van Schaick will be in charge of all Dixie operations.

RCA Victor Radio and Victorola division has plans for the most extensive advertising yet on network radio and to starting in the fall. The teen-age market will get extra attention, especially for records. Full details will be announced later in the summer.

#### AGENCIES

This year continues to be the big year for agency mergers. The latest is Robert W. Orr Associates with Fuller & Smith & Ross.

Purpose: Diversification for FSR whose clients are mostly industrial while Orr is a mass consumer product agency. The Orr agency, which now becomes a division of FSR, brings to the amalgam a group of seasoned copy writers on mass consumer products.

Orr's key personnel will continue to service Orr accounts (which bill around \$2 million annually).

The Harry B. Cohen Advertising Co. now becomes Cohen & Aleshire, Inc. with these executive changes:

- Harry B. Cohen moves from president to chairman of the board.
- Edward Aleshire, former executive vice president and creative director, becomes president.

The changes marked the 10th anniversary of the agency, which has risen from one client and total billings of \$600,000 in 1947 to the \$8-10 million class today.

New agency appointments: Guild, Bascom & Bonfigli, San Francisco for Max Factor's Sof-Set and Dri-Mist . . . McCann-Erickson for Lewis-flowe (entire account) . . . Ratledge & Lilienfeld, St. Louis, for Thorobred Dog Foods. Thorobred will use to and radio regionally.

Personnel changes: Francis Nestler has joined McCann-Erickson, Los Angeles, as assistant production manager . . . Dr. Elsa A. Whalley has joined the research department of Honig-Cooper, San Francisco, as a consumer motivation specialist . . . Norman C. Sabee, former national ad manager for Crosley & Bendix Home Appliance Division, has joined Kudner as an account manager . . . Gordon W. Elliott has been appointed creative director of Aubrey. Finlay, Marley & Hodgson, Chicago, Elliott comes from Town Journal where he was visual director . . . Victor G. Blocde has been named copy chief of BSB and elected to the agency's plans board along with senior copy supervisor Otto Prochazka . . . Aaron Krochmal, formerly with Standard Register Co., has joined Dubin, Feldman & Kalın, Pittsburgh, as an account executive.

They became v.p.'s this week: Charles S. O'Donnell, v.p. of the Geare-Marston division, at Ruthrauff & Ryan (parent firm) . . . Lynn Bickett at Jackson, Haerr. Peterson & Hall. He will assume the duties of office manager for the agency's Jefferson City, Mo. branch.

Percy J. Orthwein, president of D'Arcy Advertising, died last week in St. Louis after a long illness.

### **NETWORKS**

In his talk before the Station Representatives Association this week ABC Radio president, Robert E. Eastman, told members that they and the network have a common objective with the immediate target of building the radio industry into a billion dollar industry.

Continued Eastman: As this develops the reps will get their share, the networks theirs, and the stations associated with each will benefit as a result.

Five key points of the talk were:

- ABC Radio is gathering its resources to be a positive, creative force in broadcasting and is going to do extensive effective, creative selling.
- The network will develop the growth of compatible programing so

that network and local will completaent each other effectively.

- Live programing will be finthered.
- ABC Radio will build bigger ratings on both network and local stations programing.
- The network is going to work to stabilize rates and values.

See SPONSOR-SCOPE, for more on the Fastman talk.

The Kaiser buy of *Maverick* (ABC TV Sunday 7:30-8:30) marks one of the few exclusive sponsorships

of new shows starting this fall and is an exception to the trend toward partial sponsorship.

This coming season, for the first time, split sponsorships will outnum-Let network single sponsorships, Here's how it works out in terms of programs, comparing last fall with the upcoming fall:

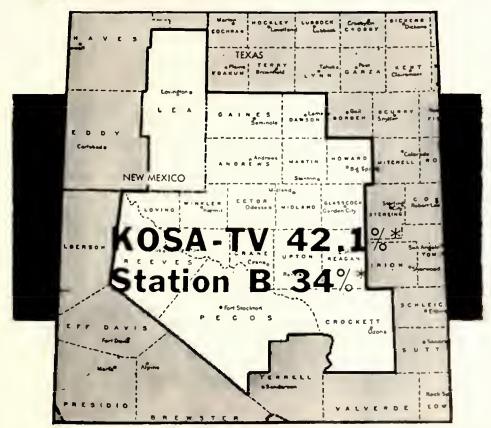
SEASON	SPLU	SINGLE
1956-57	10	(5.5
1957-58	57	53

For complete details on the fall network tv programing picture see (Please turn to page 76)

### \*\*ARB PROVES KOSA-TV

# DOMINANCE

### IN 18 COUNTY AREA



Call John E. Pearson Company today for the full facts on how to reach the three-quarter billion dollar area covered only by KOSA-TV.

KOSA EST TV

CHANNEL 7

ODESSA, TEXAS

Represented by John E. Pearson Television, Inc.

<sup>\*</sup>Share of Audience

<sup>\*\*</sup> ARB Survey April 7-13, 1957



### PICTURE WRAP-UP



Ocean voyage in a bus was made by KBIC's Stu Wilson. He and mobile unit leave the ship in Honolulu



Ben Duffy's first public appearance since his illness late last year is made at BBDO's annual Spring outing. Here he and Mrs. Duffy greet friends



Adult approach to space is theme of General Mills Sugar Jets to campaign. Commercials for Mickey Monse Club are by Tatham-Laird



World's biggest sandwich is given to Honeymooners on Art Linkletter's Houseparty. It measures 10 feet long



December Bride star, Frances Rafferty, meets with Harry Kinnear (1.) and Walt Case of General Foods in a visit to Sioux City, lowa



Freak accident hospitalized KOMA disk jockey Eddie Coontz, but he continues to broadcast his morning show from bed despite a neck in traction



TLF Broadcasters meet in informal session at Woodland center. (L. to r. seated) llugh Terry, KLZ-TV, Denver; Weston Pullen. Jr., Time Inc.; Willard Schroeder, WOOD-TV. Grand Rapids; Eldon Campbell, WFBM-TV. Indianapolis; Wayne Coy, Twin State Broadcasting, Inc. Standing (l. to r.). Wichael O. Lareau, WOOD Radio; Phil Hoffman, WTCN-TV, Minneapolis; G. Bennett Larson, KDYL and KTVT, Salt Lake City





Announcing . . .

# SPONSOR'S FIRST ANNUAL TV/RADIO TRADE PAPER ADVERTISING AWARDS

**THE NEED:** Trade paper advertising in today's television and radio industry is improving. But quantity is moving faster than quality. Agencies and advertisers complain, "We don't get enough meat from trade ads." Stations ask, "What do buyers want to know?" On the premise that example is the best teacher, and to do our bit to inspire, stimulate, and reward the best campaigns of the tv and radio advertising industry, SPONSOR inaugurates its annual advertising awards. A distinguished group of tv and radio executives, each an active large-scale spot and network buyer, will serve as judges. SPONSOR reports with pride, and as an expression of advertiser/agency enthusiasm for such awards, that all but one of the invitations to serve on this panel was promptly accepted.

John R. Sleve

### COMPETITION DETAILS

### Who is eligible?

Any tv station, radio station, network, broadcast group, film syndicator, and broadcast service, rep, manufacturer, producer, or supplier.

### Award Classifications tv stations gross top hourly rate

Group	1to \$500
Group	2\$500 to \$1000
Group	3\$1000 to \$1500
Croun	4\$1500 to \$2000
Croup	5\$2000 and over
Orong	
radio	stations
Group	6to \$150
	7\$150 to \$300
	8\$300 to \$450
	9\$450 to \$600
	10\$600 and over
Group	11uetworks
Group	12group-owned stations
Group	13film syndicators
Group	14tv commercial producers
	15broadcast services, reps,
_	manufacturers, producers, suppliers

### Awards

- First-place winner in each group is awarded specially-designed plaque.
- 2. Promotion manager of each first-place winner is awarded a \$50 government bond and a certificate bearing his name.
- 3. Meritorious awards will be given 2nd, 3rd, 4th, and 5th place entries in each group.
- 4. Winning campaigns will be featured in an Awards Issue of SPONSOR.

#### **Entries**

Each entry must consist of five or more different advertisements of a campaign that has been printed in any trade publication or publications during the 12 months preceding July 1957. Each entry must also include (1) classification in which entry belongs; (2) name and address of entry; (3) names of general manager, promotion manager, and advertising agency; (4) single page summary expressing objective and strategy of the campaign with results, if known. Each station of a group-owned company may enter its individual campaign. All entries become the property of SPONSOR.

]•

#### Deadline

Competition closes 15 August 1957. Winners will be announced in an issue of SPONSOR shortly after Labor Day, 1957.

### Judges

Judges are George Abrams, vice president in charge of advertising, Revlon; Donald Cady, vice president in charge of general advertising, Nestle; William Dekker, vice president in charge of Media, McCann-Erickson; Frank B. Kemp, vice president and director media, Compton; Peter G. Levathes, vice president and director media relations, Young & Rubicam; L. S. Matthews, vice president and manager media department, Leo Burnett; Francis Minehan, vice president and media director, SSC&B; Arthur Porter, vice president and media director, J. Walter Thompson; Rod MacDonald, vice president and media director, Gnild, Bascom and Bonfigli.

#### **Special Contribution**

... to Broadcasters' Promotion Association: To encourage the aims and activity of the fast-growing BPA, SPONSOR will contribute \$5 tion entry. The contribution will be in the to this organization for each tv and radio staname of the promotion manager of the station.

# from the president of the BROADCASTERS' PROMOTION ASSOCIATION



#### BROADCASTERS' PROMOTION ASSOCIATION, INC.

Chanin Building • 122 East 42nd Street • New York 17, N.Y. • MUrray Hill 7-0808

#### OFFICER

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David E. Partridge
Westinghouse
Broadcasting Co., Inc.

First Vice-President
Charles A. Wilson
work a work-tv
Second Vice-President
Montez Tjaden
EWTV

Secretary-Treasurer Ellen M. Johansen

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WMAL-TV
Roy C. Pedersen
WDAY A WDAY-TV
Samuel Elber
WERB
Gene Godt
WCCD-TV
Marion Annenberg
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Joe G. Hudgend
ERNT A ENT-TV
John M. Keys
WMAQ A WNRQ
Foster H. Brown
EMOX
HOWARD W. Meagle
WWYA
Howard W. Meagle
WWYA

Paul I Woodland WGAL & WGAL-TV Mr. Norman Glenn, Publisher SPONSOR 40 East 49th Street New York, New York

Dear Norm:

Congratulations on your proposed trade paper advertising contest for the broadcasting industry!

March 28, 1957

The contest you propose cannot help but bring about a much-needed improvement in the quality of broadcast advertising in trade publications -- by encouraging stations and related businesses to cast a more critical eye at their own advertising. It has always been a mystery to me why so many astute station operators have shown little or no imagination, inspiration, and showmanship in the advertising of their own facilities to the trade. Outstanding examples of broadcast advertising or campaigns in the trades have been painfully few and far between, despite the healthy expenditures made each year in this type of advertising.

I hardly need repeat, Norm, how delighted I am that SPONSOR plans to contribute \$5.00 to the Broadcasters' Promotion Association for each entry received in the contest. As President of BPA, I can assure you I will do everything possible to promote the maximum number of entries among BPA member stations -- as well as the stations throughout the country. The funds derived from this generous contribution from SPONSOR will enable BPA to provide more and better services to its members -- and help assure its continuing growth and usefulness.

Cordially,

David E. Partridge

Presi

DEP:J



THE WEEKLY MAGAZINE TV AND RADIO ADVERTISERS USE



baltimore's top-rated\*
cooking program
THE WOMAN'S ANGLE
with Ann Mar
weekdays, 1:00-1:30 pm

### mail proves effective coverage

During a recent 30-day period, Ann Mar received mail from 121 Maryland post-offices outside of Baltimore, including those from the Eastern Shore, Virginia, Pennsylvania, and Delaware. The May Nielsen Report indicates that "The Woman's Angle" reaches an average of 108,500 homes per telecast.

\*May Nielsen and May ARB Reports



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM

Represented by THE KATZ AGENCY, Inc. New York, Detroit, St. Louis, Son Froncisco, Chicogo, Atlanta, Dallas, Las Angeles sponsor's Tv and Radio Basics, 27 July issue.

Fall network ty programing notes: Shirley Temple will be hostess-narrator for 16 one-hour specials based on fairy tales to be presented over NBC TV starting 12 January. Scaltest Ice Cream and Dairy Products, John H. Breck and Hills Brothers coffee will sponsor. While the first show will be on Sunday 8-9 p.m., the other specials vill be telecast about once every two or three weeks in various evening time periods throughout the schedule. Some of the shows will be live and some film. N. W. Aver is the agency for all three sponsors . . . Libbey-Owens Ford Glass Co. has bought the remaining one-fourth of the VCAA Football Games starting 21 September. Fuller & Smith & Ross is the agency.

Daytime tv notes: NBC TV has finished re-vamping its morning line-up with the slotting of Treasure Hunt (ABC TV nighttimer this past season) in the 10:30-11 a.m. period. This means the network will have five quizgame shows lined up in a row from 10:30 a.m. to 1 p.m.

ABC TV is looking forward to the upcoming season as the time when it will have this coverage:

• A VHF primary live affiliate in the top 25 retail markets. The network just announced that WHDH-TV. Boston, will go on the air in the late fall as a basic affiliate. This leaves a Pittsburgh outlet which is still on the hooks as far as the FCC is concerned.

• A minimum of 81 stations live for the 1957-58 term, giving nearly 85% coverage of all tv homes.

The network expects the Pittsburgh station to be set and ready to go on the air by the first of the year.

... NBC Radio picked up \$1.5 million in net revenue from new and renewed business this past week. Fourteen advertisers figured in the millionand-a-half orders with the most extensive coming from Grove Labs for its Bromo Quinine Cold Tablets and No Doz Awakeners. Other advertisers were: Vicks. Ruberoid. Pan-American Coffee Bureau. Black & Decker, General Motors Trucks. Gillette, Rexall Drug, Buick. American Oil Co., Mutual Benefit Health & Accident, R. J. Reynolds, and the Evangelical Foundation.

Current tv programing notes: Pharmaceuticals has dropped the Sunday News Special (CBS TV 11-11:15 p.m.) but it will still be a drug dispensing show with Whitehall and Carter Products alternating in picking up the tab.

### TV STATIONS

Here are the results of TvB's "advertising awareness" campaign—in which two Oklahoma City stations each carried a single 20-second announcement advertising a New York City clean-up campaign:

• 27.2% of the people interviewed remembered seeing the announcement.

The two announcements cost \$360 (gross one-time rate).

Recall interviews were conducted by Pulse in downtown Oklahoma City.

(See "Radio Stations" section in Wrap-Up for results of similar tests conducted by RAB.)

The DuMont stations (WABD, New York, and WTTG, Washington, D. C.) have joined Pat Weaver's Program Service network.

Weaver estimates these two stations along with WGN-TV. Chicago, which previously announced affiliation, and the other stations soon to be announced will cover 23 million to homes, or close to 60% of the U.S. total.

Tv applications: Between 24 June and 6 July two applications for new stations were filed and one construction permit was granted.

Applications were made by L. E. U. Broadcasting Co. for Channel 66. Erie. Pa.. 65 kw visual, with tower 142 feet above average terrain. plant \$76.000. yearly operating cost \$240.000; and by Norfolk Newport News Television Corp., Ormond Beach, Fla.. for Channel 13. Norfolk. Va.. 316 kw visual. with tower 1,000 feet above average terrain. plant \$547.000. yearly operating cost \$1 million.

Construction permit went to: San Francisco-Oakland Television. Inc. for Channel 2, Oakland, Calif., permit allows 100 kw visual.

Station changes: ZBM-TV. Pembroke. Bermuda, will join CBS TV as a non-interconnected station under the extended market plan on or about 7 November . . . WICU. Erie. has re-

ceived FCC authorization to increase to full power. The increase will be completed by fall.

Personality notes: Charles W. Way has joined WFMY-TV, Greensboro, N. C., as a member of the salestaff. Way formerly was advertising director for Morrison-Neese department store... William L. Putuam has been elected president of the Springfield (Mass.) Television Broadcasting Corp. (WWLP) and Roger L. Putuam has moved up to chairman of the board.

### RADIO STATIONS

RAB's latest "awareness" study—in which Laura Scudder Potato Chips sponsored 15-minute radio shows nightly in non-prime time over two Baltimore stations—had these results:

• Although the product cannot be bought within 2,400 miles of Baltimore, at the end of the four-week campaign one out of every eight persons interviewed (by Pulse) were aware of Laura Scudder Potato Chips.

- And better than three-quarters of these one-in-eight could remember at least one copy point.
- This awareness level was obtained in a market having a high incidence of ty penetration (81%).

Here are the winners in RAB's fifth annual "Radio Gets Results" contest:

Department, Dry Goods and Variety Stores: 1st, KGWA, Enid, Okla.; 2nd, WCSH, Portland, Me.; 3rd, WSOY, Decatnr, Ill.

Home Furnishings: 1st, KTLN, Denver: 2nd, WTXL, Springfield, Mass.; 3rd, KGWA, Enid, Okla,

Automotive: 1st, KYW, Cleveland; 2nd, WWDC, Washington, D. C.; 3rd, WCUE, Akron,

Drug and Food Stores: 1st, KFRU, Columbia, Mo.; 2nd, KBIG, Los Angeles; 3rd, WTAX, Springfield, III.

Apparel: 1st, WIDE, Biddeford, Me.; 2nd, KCMJ, Palm Springs; 3rd, KGWA, Enid, Okla.

Financial: 1st, KCMJ, Palm Springs; 2nd, WMIK, Middlesboro, Ky.: 3rd, KBIG, Los Angeles.

Housing Materials & Suppliers: 1st. WJTN, Jamestown, N. Y.: 2nd. WCSH.

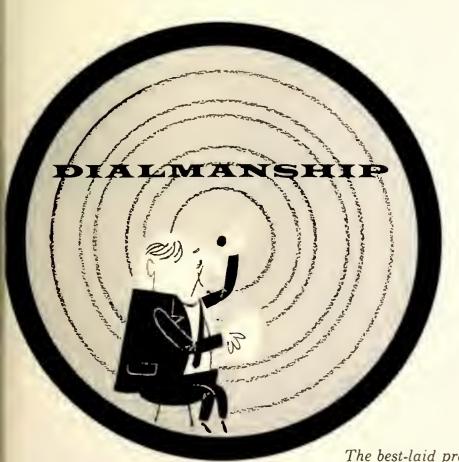
Portland, Me.; 3rd, WMIK, Middlessboro, Ky.

Specialized Services: 1st. W.G.H., Galesburg, Hl.; 2nd, W.K.Y. Oklahoma City; 3rd, W.R.L. Peoria.

Miscellaneous: 1st, WEJL, Scranton: 2nd, KCMJ, Pahn Springs: 3rd, WMBD, Peoria.

Stan Hammer, timebuver at DES, has won the KYA, San Francisco, great white hunter contest, Prize: A all-expense-paid vacation for two to Africa . . . Perfect tie-in: K-POP, Los Angeles, and Dad's Old Fashioned Root Beer, with the advertiser buying the heaviest spot campaign ever scheduled on the station by a soda pop.

Personnel notes: Claude II. Frazier and Lionel Baxter has been elected vice presidents of the Storer Broadcasting Co. Frazier is managing director of WAGA. Atlanta, and Baxter is managing director of WAGA. Philadelphia . . . Robert W. Allen has been appointed a local sales representative for WEEL Boston . . . Raymond G. Mercier has been named station manager of WCSH. Portland. Me., and Robert Arnold will take

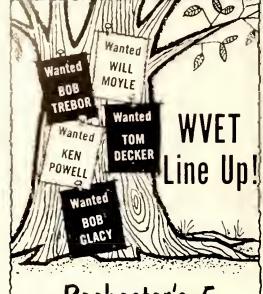


Dialmanship? Selectivity is what it's all about. Today—the televiewer decides before he dials. You have to pre-sell him. You have to hammer hard on tune-in promotion.

When you recognize the importance of *Dialmanship*, you realize the influence of TV GUIDE. Every day, all week, more than 12 million televiewers turn to TV GUIDE before they tune to you. Gad, what a place to talk tune-in . . .

The best-laid program promotion plans begin here and now.





# Rochester's 5 Most Wanted\* Men

\*WANTED...by audiences and advertisers
... because they make WVET's
unique programs of music, loved by
all ... and every-hour news ...
NUMBER ONE in Rochester radio for
reception and response.



ROCHESTER, N.Y.
1280 K. C. 5000 WATTS
Represented Notionally by
THE BOLLING COMPANY



over as program manager . . . Irving Hunter has been named coordinator of sales service and programing and Edward J. Owen has been made program manager for WLBZ, Bangor, Me. . . . Charles M. Conner is now station manager of WGRY. Gary, Ind. Conner was formerly with WTCN. Minneapolis . . . Wally Blake has been named assistant manager and promotion director of KICO, El Centro. Calif. Blake comes from KIVA. TV. Yuma . . . Irv Lichtenstein has leen appointed vice president in charge of all publicity, audience and sales promotion, and research activities for WWDC, Washington, D. C.... William A. "Bill" Patton, formerly with KSIZ-TV. Corpus Christi, has been named vice president and general manager of KLFY. Houston . . . Myron T. Wile has been elected to the board of directors and the executive position of vice president and business manager of WSRS. Cleveland . . . Charles Bennett has joined the WGY. Schenectady, sales staff.

### FILM

A marked increase in the number of bakeries sponsoring syndicated films has been noted by TPA.

Michael M. Sillerman. TPA executive vice president, reported that an analysis of TPA sales showed bakeries jumping from fifth place in percentage of TPA sales in 1956 to third place during the first six months of 1957.

The analysis provided the following percentage-of-sales figures by industry category during the first half of the year: food, 22.4%: breweries, 18.5%; bakeries, 13%; dairies, 10.5%; retail stores and supermarkets. 10.7%: automotive. 8%: banksfinancial. 6.1%: all other. 10.8%.

Ed Murrow's filmed interview with Yugoslavia's Marshal Tito was sold to WPIX. New York, and six foreign stations and networks within a short time after its appearance on CBS TV.

CBS Tv Film Sales placed the interview with the British Broadcasting Corp.. the Canadian Broadcasting Corp.. the Australian Broadcasting Corp., Radio Janst in Sweden. CMAB in Cuba and XEW in Mexico City.

Falstaff Brewing, one of the top multi-market film buyers, has renewed MCA TV's State Trooper in 70 markets for its second 52-week cycle. Revue Productions will begin filming 39 new half-hours this month.

State Trooper ranks No. 2 in sponsor's Telepulse film rating chart covering shows in 10 or more markets during May. Rating: 20.3.

Cross-Krasne has sold O. Henry Playhouse to Australian Broadcasting Corp. Deal includes 39 half-hours and one rerun. The show had previously leen sold to BBC... Governor Tv Attractions has sold a package of comedy shorts to WCSH-TV. Portland, Me., which now has a cartoon and comedy library of 1,000 films... AAP has sold 337 Warner Bros. and 234 Popeye cartoons to KSLA-TV. Shreveport. La. This is AAP's complete cartoon package.

Chunky Chocolate Corp. has renewed sponsorship of TPA's Foreign Legionnaire in 17 markets via Grey.

The new deal is effective in September and includes double exposure of the show on WABC-TV. New York.

# Answers to Sponsor Hears quiz on radio program theme songs (page 84):

- 1. American Album of Familiar Music
- 2. Ben Bernie
- 3. Fred Waring
- 4. Easy Aces
- 5. Fibber McGee & Molly
- 6. Hour of Charm (Phil Spitalny)
- 7. Houseboat Hannah (P&G)
- 8. Kay Kyser
- 9. Lum 'n' Abner
- 10. Mr. District Attorney
- 11. Tom Mix and His Straight Shooters
- 12. Myrt & Marge
- 13. One Man's Family
- 14. The O'Neills
- 15. The Parker Family
- 16. Lanny Ross
- 17. Saturday Night Serenade (Pet Milk)
- 18. Story of Mary Marlin
- 19. Town Hall Tonight
- 20. Vic & Sade



### COMMERCIALS

Two beer advertisers lead ARB's list of best-liked ty commercials for May.

The ratings for that month:

1.	Hamnis Beer	7.0
2.	Piels Beer	6.1
3.	Dodge	-6.1
4.	Chesterfield	1.1
5.	Ipana	3.7
() <b>.</b>	Jello (Chinese Baby)	3.0
7.	Alka Seltzer	2.0
8.	Ford	1.8
8.	Schlitz	1.8
10.	Winston	1.7
11.	General Electric	1.5
12.	Kleenex	1.4
13.	Swift	1.2
13.	Kraft	1.2
13.	LSM	1.2
13.	S&H Stamps	1.2
13.	Tide	1.2
18.	Bardahl	1.1
18.	Lncky Strike	1.1
19.	Budweiser	1.0
19.	Falstaff	1.()

Results were tabulated from answers to a special question in ARB's diary for the week of 6-12 May. Each diary family was asked to name the ty commercial that they liked best during the survey week. The figure represents preference for the commercial and does not reflect audience size or sales effectiveness.

General Mills' Mickey Mouse Club (ABC TV) commercials are taking an unusual tack s'arting this month. The company will devote about one-half of its commercial time to presenting authentic facts on outer space to juvenile viewers.

The campaign on behalf of Sugar Jets was worked out by Tatham-Laird



"Bet you can't lay an egg over KRIZ Phoenix!"

and is remed by the agency as an "adult" approach to space as opposed to the old Buck Rogers disintegrator-gain sort of thing.

Several leading anthorities in the space field have helped prepare the material and four space books written by Willy Ley, author and pioneer rocket developer, will be offered as premiums on the shows. The musual and authentic sets for the commercials are said to have cost over \$25,000.

Awards round-up: Playhouse Pietures' 60-second animated commercial for Frank Taylor Ford has taken first place among all ty commercials for local advertisers at the 1957 Advertise ing Association of the West Competition . . . Chicago Federated Advertising Club has presented FCB with its plaque for the best animated commercial of the year, the Liquid Chiffon commercial produced by Cascade Pictures . . . Gross-Krasue has received the first place award in the film commercial for regional advertisers division by the Advertising Association of the West. The commercial was produced for BBDO on behalf of Pacific Gas & Electric, which sponsors O. Henry in Northern California.

Personality notes: Leon S. Rhodes has been named v.p. of Loucks & Norling, division of Robert Lawrence Productions . . . Norman Ferguson has been named a director of Shamus Culhane Productions. Hollywood.

### FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch. Pierce, Fenner and Beane.

	Tues.	Taes.	Net				
Stock	2 July						
New 1	ork Stoc	k Exchange					
AB-PT	$20^{\mathrm{R}}\epsilon$	2175	$+11^{1}$				
TST/	17575	$175^{3}i$	_ 1 <				
Avco	734	$7^{1}_{2}$	+ 1,				
CBS "A"	$31^{1}_{4}$	$31^{8}_{1}$	$+$ $^{1}2$				
Columbia Pic.	1875	1975	+1				
Lowe's	$19^{3}$	1875	- 12				
Paramount	36	355	- 3				
RCA	3815	38	_ 1 <				
Storer	26	$26^{1}$ $_{1}$	+ 1;				
20th-Fox	275	28 <sup>3</sup> <	+ 31				
Warner Bros.	23	231	+ 1;				
Westinghouse	6555	67.5	+2				
American Stock Exchange							
Allied Artists		355	_ 1 \				
C&C Super	7	1	+ 1,				
Du Mont Labs.	45%	475	+ 1,				
Guild Films	31,	31	_ 1 \				
VT 1	73.	73.					

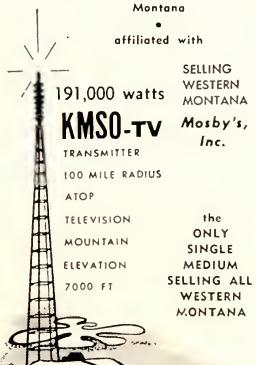


### MILLION

Montana visitors will have their car radios tuned

to KGVO 5,000 watts
MISSOULA, MONTANA

plus all Western Montana



MISSOULA, MONTANA



# Top-drawer advertisers buy WGN-radio in Chicago

You're in good company when you join the nation's smartest time-buyers who confidently select WGN to sell millions of dollars worth of goods for top-drawer clients.

1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.



13 JULY
Copyright 1957
SPONSOR PUBLICATIONS INC.

## **WASHINGTON WEEK**

All broadcast interests and issues this week took a back-seat to fee tv.

The FCC brought the subscription ty pot to a real boil by vigorously reacting to Congressional baiting on the question of its anthority to regulate fee ty.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, had been particularly voluble with this type of query, charging that the FCC in permitting a trial run of fee ty was going away off the reservation.

In a letter to Rep. Harris, the FCC retorted:

- 1. There is no mention in the communications law of fee tv, hence the FCC is not barred legally from acting on the issue.
- 2. During debate on the communications act, it was specifically stated that the law would not rule out broadcasting on a subscription basis.

The letter seemed to place the FCC more firmly behind a trial run of fee tv a result which Harris did not have in mind.

All in all, it was an incommonly strong letter for a government agency to address to the chairman of committee which has jurisdiction over it and which is laying ambitious plans for a searching examination of the manner in which that agency is administering the law.

When the Commission closed down this week on the filing of answers to a number of questions it had posed as to what constituted a fair test for the pay system, these were among the assembled respondents and their viewpoints:

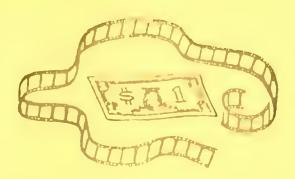
- International Telemeter, Skiatron, and Zenith (who control the three major systems) maintained no test was necessary. But if there are to be any, they differ over the time limits.
- The NARTB took this position: If the FCC is determined on a fee ty trial, it ought to use part of the spectrum not now set aside for regular ty. In that way the public's right of free choice would not be destroyed, since no ty stations would be darkened.
- CBS, Inc., ealled for further study of the trial demonstrations, adding this colorful caution: "If some one is confronted with an unmarked bottle, there are measures short of drinking a little of it to determine whether it's mouthwash or poison."
- NBC likewise argued that a restricted test would not show the true effect of the system, while an unrestricted test would amount to outright authorization.
- The Joint Committee on Toll Tv (the film theatre people) contended that a test would not bring to light the truth about the system's ability to destroy free tv. It also raised this point: In the beginning pay tv could offer programs not on free tv to overcome "initial audience resistance." But what was to prevent fee tv from raiding free programing and talent when it ran out of "uniqueness"?
- RKO-Teleradio said it would use any authorized fee system in its Los Angeles operation (KIIJ-TV) and in its New York station (WOR-TV), but Lou Poller and Sherwin Corwin, who spoke for the uhfers, held fee ty should be confined to uhf.
- Jerrold Electronics, supplier of the equipment for the Bartlesville, Okla., closed-circuit operation being financed by Video Independent Theatres, asked that the FCC wait until the results of the Bartlesville experiment are known. Jerrold has long opposed fee to except on a wires basis.

Frederick W. Ford needs only Senate confirmation to assume the post of FCC commissioner. That is a mere formality since there is no opposition.

Ford was an FCC attorney who left in 1953 to go to the Justice Department where he eventually became Assistant Deputy Attorney General.

At the FCC, he was chief of the hearing division in the broadcast bureau.





# Have Picture Quality that Advertisers want...

### And Keep Your Operating Costs Down!

Here are three ways to improve film quality and reduce operating costs at the same time:

- a. Use a Vidicon film camera
- b. Use professional projectors
- c. Use an up-to-date multiplexer

RCA Vidicon Film Camera operation not only gives the best picture quality, but transforms wastefulness (caused by inefficiency of outmoded equipment) to profit.

Professional Film and Slide Projectors save operating dollars. Lamp costs are lower—lamps can operate until burn-out. Thirty to fifty hours of operation are not unusual for a normal 10-hour lamp. Rebate costs on lost commercials due to lamp failure are eliminated, thanks to the automatic lamp change feature. You get business protection plus the high quality these projectors impart.

The RCA TP-15 Multiplexer, providing efficient layout of the system, assures lower costs through ease of maintenance and expansion.

The RCA Vidicon Film System provides the standard of film reproduction by which all other methods and equipment are judged.

Ask the RCA Broadcast Representative to show you our detailed new film manual, "Planning TV Film Facilities for Color and Monochrome."





### RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal



## SPONSOR HEARS

13 JULY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Independence Day thought expressed in a plans board meeting last week on Madison Avenue:

"Ratings are for lazy people who don't trust their own judgment or convictions."

A searing feud may be in the making between NBC Radio and independent stations that flaunt their top ratings.

The network is mulling the circulation of literature referring critically to what NBC Radio calls the "jukebox type of station."

A couple of topline agencies again are sniffing at the Kraft Food account, which bills around \$9 million through JWT.

The nub of their pitch: We promise you more of the creative kind of merchandising and promotional help which today's marketing thrives on.

Historical note: Much of Kraft's enormous advance is credited to the master-minding and financial aid of the late Henry Stanton, boss of JWT's Chicago division.

JWT, Madison Ave. feels, rapidly is getting the compliment of being the most-sniped-at agency.

If you wonder why timebuyers sometimes get cranky and incoherent, ponder this recent nightmare in a major New York agency:

After sitting on the plan for six weeks, a client demanded that his spot campaign get started on over 100 stations in 12 days (which included two weekends).

Snapped the head timebuyer to reps who argued the best of availabilities could not be cleared on such short notice:

"I'm not buying qualitatively—just quantitatively. Just give me the deadpan ratings."

Remember the colorful radio days when almost every dramatic—as well as variety and musical—show had an easily identifiable theme song culled from the old standards?

How many of those theme songs can you identify with their programs?

11. When the Bloom is On the Sage..... 1. Dream Serenade 2. It's a Lonesome Old Town 12. Poor Butterfly \_\_\_\_\_ 3. Sleep \_\_\_\_\_ 13. Destiny Waltz 4. Manhattan Serenade 14. Danny Boy 5. Save Your Sorrow \_\_\_\_ 15. Deep Purple 6. My Isle of Golden Dreams 16. Moonlight and Roses 7. Last Rose of Summer 17. Silver Star 18. Clair de Lune 8. Thinking of You \_\_\_\_\_ 9. Eleanor \_\_\_\_\_ 19. Smile, Darn You, Smile 20. Chanson Bohemiene 10. Hail Liberty

Jot down your guesses and check them against the answers on page 78.

Quarter-century note: Before the old Federal Radio Commission started rapping knuckles because of program content, the air was loaded with fortune tellers.

The first of these swamis was Mrs. Edwin F. Meier, who mixed answers to the question, "Is my husband true?", with spiels in behalf of Gobel's frankfurters.

# 5 timebuyers — 5 reasons for buying WKY, Oklahoma City!

Total coverage sold me!

NCS ★2 gives WKY 56 counties

—18 more than the 2nd station!

Coverage orea contains 68%

of Oklohoma's population,

retail soles!

unduplicated weekly coverage is greater than the next
4 stations combined!

Nielsen proves WKY's

Pulse showed me WKY is clearly dominant morning . . . noon . . . night! Audience 6 a.m. to midnight overaged 45% greater thon 2nd station!

Cost-per-thousand clinched it for me! Top audience, top coverage make WKY best buy!

Reputation means a lot to me... ond WKY has been one of America's great pioneer stations since 1920!

> "And you'll like the way the Katz people come up with accurate, useful information and prime availobilities when you want them."

However you buy...it's



930 kc NBC OKLAHOMA CITY

The WKY Television System, Inc.

#### LOWER RATES?

(Continued from page 35)

sidering cost-per-1,000."

- "Nighttime radio needs lower rates to compensate for good but smaller audience."
- "Show how nighttime audiences compare with daytime radio audiences and with tv nighttime audiences in quality and cost-per-1.000. Latter should be equal or lower unless responsiveness can be demonstrated."

Probably more significant than the foregoing comments on rates, however,

were the comments by buyers on other areas of nighttime radio. Here they came closer to the real nub of the problem: They may want bargain prices but, more important, they want to know exactly what they're buying.

"What is needed to sell my clients on using nighttime spot radio," wrote one buyer, "are presentations which include a realistic analysis of just who is listening and how and where (in cars, etc.). Only this will justify a purchase."

"More clients," wrote another, "would buy more nighttime if they knew more about its effect. RAB could do a job on this."

Another timebuyer said: "Stations need some solid 'success' stories from local accounts who are now using nighttime."

Documentation: Facts and more facts are what the buyers are asking for. They are not anti-nighttime radio, they simply want to be sold, and apparently they are looking for "hard sell." Not until the aura of mystery that surrounds night radio is dispelled will most clients and admen move in.

"Quantitative research," a timebuyer pointed out, "indicating the kind of audience and characteristics of people listening is what it needs."

And another adman became more specific yet when he wrote: "For most soft goods, the quality of the nighttime radio audience is an unknown. Is the average listener (in home) one who is older, poorer economically and in a smaller family?"

How can the sellers of radio answer such questions? How can they combat such buyer-resistance due to a genuine lack of information? Certainly the increasing demand for all radio will shortly force advertisers out of traffic and daytime hours and into nighttime. Then there will be forthcoming solid "success" stories that prospective buyers will want to read.

Yet nighttime radio is not without its "success" stories right now. A lot of these are at the local level, but then it must be remembered that local merchants are a savvy lot—after all, it was they who "discovered" the "prime times" so much in demand today by national accounts. And it is these locals who are blithely buying nighttime and making a profit on it.

In Milwaukee, for example, a single nighttime program on WISN broadcast from the showroom of Humphrey Chevrolet between 7 p.m. and 9 p.m. sold 17 brand new Chevrolets.

A regular seven nights-a-week advertiser between 1 a.m. and 5 a.m. on WIP. Philadelphia, is the Airport Recreation Center. a bowling alley in Pensauken, N. J. Their objective: to catch the factory workers and other night-time motorists. Some 80% of the business it enjoyed during a recent promotion was directly attributed to this advertising on The Dawn Patrol show.

On the same station, the Home Unity Savings & Loan Co., of Philadelphia,



# \*IN 51 OF 72 COMPETITIVE Daily QUARTER HOURS in Rochester, N.Y.

and tied for first Four times!

	WHEC	STATION B	STATION	STATION	STATION	STATION F**
FIRSTS	51	13	4	0	0	0
Ties for First	4	1	3	0	0	0

Lotest Rochester Metropoliton Areo PULSE, Morch 1957.
(Mondoys thru Fridoys—Sign on to Sign off.)

\* \* Stotion signs off ot local sunset.

### WHEN WHEC SPEAKS ... ROCHESTERIANS LISTEN!

BUY WHERE THEY'RE LISTENING: -



Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

using news shows at 6:45 p.m. and 11 p.m. attributed a 27% increase in annual business to this programing.

In Minneapolis-St. Paul, a Tuesday night 7 to 8 o'clock feature conducted by Cedric Adams on WCCO drew 64, 672 pieces of mail from nine broadcasts. In the same city, 30 amonucements over a period of six nights on KSTP between 11:45 p.m. and 1 a.m. resulted in 385 orders for the sponsor, The American Transcription Library.

These are the local clients who are writing their own success stories with nighttime spot radio. When enough of these stories circulate around and reach the ears of national clients, then nighttime radio will come into its own, many buyers feel, and rates will not be mentioned.

Programing: There are other factors, too, that both buyers and sellers feel will go a long way towards bringing national clients into night radio. Chief among these is programing, among these is programing.

"luportance" is something that is frequently mentioned by timebuyers and clients when they speak of night radio programs. Their feeling is that most important shows and strong personality programs are scheduled in the daytime and that nighttime frequently becomes a sort of backdrop of music that carries no impact. "One station's like another," one buyer said, "if they're all music and news." Said another: "Live events not televised will get good radio audience (sports, etc.)"

"You can sell nighttime radio," one adman told sponsor, "if you put on the right stuff. In some markets with major league ball teams, the station broadcasting their games are getting 8 and 9 ratings. And don't tell me that baseball is something extra special. It still proves that people will listen if you give them what they want."

The fact is that a lot of stations—now that nighttime radio is being talked about again—are bending their efforts to strengthen the nighttime stanzas. Controversy programs, local in nature and calling for public participation through phone calls to the station, are becoming popular throughout the country at night and are getting good audiences. Recorded transcription services are reporting a wave of new business resulting from stations buying and blocking across-the-board mystery and adventure shows at night as a means of varying music-news formats. Strong

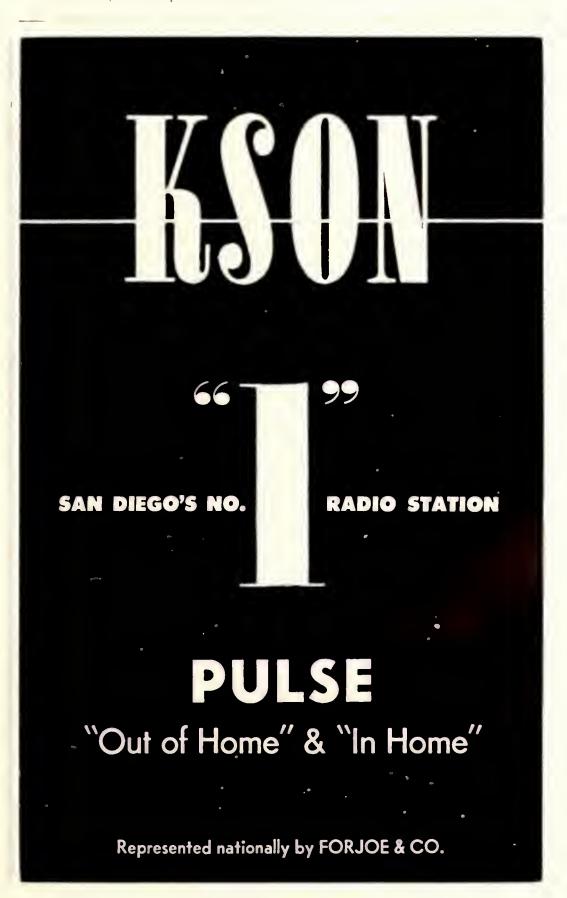
personalities are being developed or moved into nighttime radio.

The result is that these stations that are building up stronger programing at night are finding it easier to move at least some of the aunonucements of daytime advertisers into these virgin hours because (1) they are holding their andiences beyond the traffic hour curfew of 7 p.m. and (2) because these advertisers are getting adequate product protection and commercial separations at night.

So when nighttime spot radio really

gets off the ground and there are some admen who believe it could Lappen this fall it may be due not alone to a lowering of rates or a wave of success stories or improved programing, but to a combination of the three.

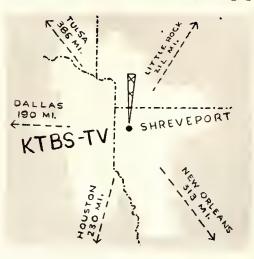
It may also be due to the elemental factor, of supply and demand. Or as one timebuver wrote on his sponsor questionnaire: "Overcommercialization in 'prime time' will force advertisers to take a more realistic look at so-called 'ty time.' "



# In Shreveport ONLY KTBS-TV OFFERS



# FROM THE HUB OF THIS 4-STATE AREA



\*157,980 Television Homes . . . a BONUS of 13,120 over station B.

\*136,860 homes reached monthly
. . . a BONUS of 6,740 over station
B.

\*131,870 homes reached weekly . . . a BONUS of 5,120 over station B.

\*Latest Nielsen Survey





### Reps at work

Bill Rohn, Edward Petry & Co., New York, says: "The hue and cry for a standard base for tv rates might make more sense if every station looked, operated and delivered uniformly. Station A has a seven-man news staff and three mobile units. Station B uses the wire and picture services and a paste pot. A spends a fortune haul-

ing its antenna up 1.500 feet of solid rock to give a Grade A signal. B drops a wire from the top of the hotel flagpole and has a nightly showing of Charlie Chan in a Blizzard. A schedules announcements between shows according to the NARTB code. B makes every break look like the week-end edition of the shopping news. As station quality differs, so does cost of operation. Markets are different, too, and this is



reflected in costs. Manufacturers expect this and a quick rundown of distribution expenses market to market would look like a fever chart. Tv rates reflect similar differentials yet advertisers somehow find this puzzling. Other media costs vary—newspaper cost-per-1.000 ranges from \$2.75 to \$10. Why, then, should tv be the only medium elected to give an unrealistic uniformity to its price tag?"



Gene Myers, recently appointed manager of the new CBS Radio spot sales offices in St. Louis. says: "The services a rep renders an advertising agency today over and beyond selling is one of the most important moves toward creating a contented client relationship. Nevertheless, it's difficult to get agency account men and media



managers to sit down and go over a campaign well in advance. It's also difficult to discuss a sales drive with advertising managers and marketing specialists. If we could get more information in advance. I think we could place greater stress on various aspects of an advertiser's over-all media plans. Markets and buying habits vary in every section of the country. So the depth of media within any given market varies consider-

ably. An advertiser, for example, may want to (1) introduce a new product, (2) give the product more exposure through a combination of media, (3) increase the product's competitive position in a market, (4) concentrate on seasonal items and (5) combat consumer resistance. We need full knowledge of an ad and sales campaign to help the agency and advertiser solve these complex problems."

# BELIEVABILITY

built

# ELECTRONIC COMPUTATION

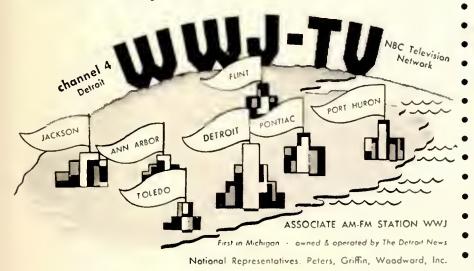
...and

### VT-LWW



Burroughs electronic computers help solve mony problems in business, science, medicine, and other fields.

Tenth Anniversary Year



Because the concept of electronic computation was so believable, Detroit's Burroughs Corporation made this lightning fast "figuring" system a reality.

And because 10 years of quality leadership have made WWJ-TV so believable, Detroiters dial Channel 4 with complete confidence that they will see the finest of television, always.

Put this believability to work for you—on WWJ-TV, Michigan's First Television Station.



In 1885, William S. Burroughs invented the world's first practical adding machine in this small shop.



# going up!

The television set count in the La Crosse market has increased 26.8 per cent in the past year more than double the rate of the country as a whole.†

†Television Magazine, March'56, March'57.

### WKBT

CBS - NBC - ABC

Represented

H-R TELEVISION, INC. HARRY HYETT, Minneapolis

CHANNEL 8 LA CROSSE, WIS.



# Tv and radio NEWSMAKERS



Thomas E. Knode, 20 years with NBC before he resigned as director of station relations in 1955, has rejoined the department and was to be proposed as a vice president at the 12 July meeting of the NBC Board of Directors. The announcement came from Harry Bannister, vice president in charge of station relations. Knode joined NBC as a news editor in Washington in 1938 after

three years with United Press. In 1940, he became director of NBC news department, supervising news and special events during the early days of World War II. After a hitch in the infantry during which he won the DSC for extraordinary heroism in New Guinea, he returned with rank of captain, rejoined NBC. In 1954, he was named director of station relations. In March 1955, he left NBC to become vice president and general manager of Edward Petry & Co.

Robert W. Orr has merged Robert W. Orr Associates, Inc. with Fuller & Smith & Ross, with his own organization becoming a separate division of the Fuller agency. Orr brings to the marriage a dowry of ten accounts with billings of about \$2 million. The \$4 million Jergens Lotion account is, however, conspicuous by its absence. Loss of this big account pulled the rug from



under the Orr agency. On the brighter side of the ledger, Orr continues to hold Pan-American Coffee Bureau with billings of about \$1 million, the Fuller Brush Co., American International Underwriters Insurance Groups, Munson G. Shaw Co., F. R. Tripler & Co., and the National Guard Bureau. The latter, billing an estimated \$300,-000, runs through June. Orr will continue to serve his accounts. Over-all responsibility goes to the Fuller Agency, one of the top 25.



Harold Cutliff Stuart has recently taken over as president and chairman of the board of Southwestern Sales Corp. (station KVOO) and president and director of Central Plains Enterprises, Inc. (KVOO-TV), Tulsa: he is also a director of the Association of Maximum Service Telecasters. headed by Jack Harris, KPRC-TV, Houston, In 1942. Stuart left a Tulsa law practice to en-

list in the Army Air Corps. Then in 1949, he was appointed assistant secretary of the Air Force by President Harry S. Truman, in which post he served until 1951 when he decided to re-enter law in Washington as a partner in the firm of Doerner. Rinehart, Stuart and Clammer. As assistant secretary of the Air Force. Stuart had policy responsibility for research and development. Air Force Reserves and civilian components such as Air National Guard. Civil Air Patrol.



### eatin'st folks in these here parts!

Regular little ol'ranch hands—all of 'em. Love their vittles and them home-like western tunes. These eatin' folks are buyin' folks, live mighty high on the hog. Yep, stuff sure moves fast when you use KXLA, most listened to 24-hour country and western music station.

10,000 watts covering the greater Los Angeles market



represented nationally by Burke-Stuart Co., New York, Chicago, Detroit, Los Angeles, San Francisco



# SPONSOR SPEAKS

### Why we rated the reps

Ever since "Timebuyers rate the reps" appeared in our 29 June issue, the phones have been humming. Timebuyers have called to say "thanks, you're helping everybody by highlighting rep service and selling."

Reps have called with their own commendations (but always getting around to the natural question: "Say, how did we do in the survey?").

Stations have called from as far west as the Pacific Coast to say "congratulations. . . . Tell me, how did our rep do?"

We're grateful to the industry for its response, gratified at the interest. But we want to make clear that our purpose was not to conduct any popularity polls or to divulge how one rep is rated over another. Rather, we undertook the survey to serve a constructive purpose for the entire industry.

The basic conclusion our survey leads to is that a group of five or six rep firms is far out in front. It's no secret why.

Their salesmen are expert; their training of new salesmen is well organized: their services backing up the salesmen are superior: their business methods are streamlined.

Having documented these facts, SPONSOR's objective now is to help raise the level of performance throughout the field of national representation. We merely seek to serve as a bridge between buyer and seller, passing on to the seller the constructive suggestions of timebuyers.

This we did as part of our 29 June report. In this issue, again, (see page 42) we transmit suggestions from time-buyers—together with the ratings of all 31 rep firms mentioned by buyers in our survey.

Later we intend to look into the sales training methods by which rep firms maintain their leadership.

We hope that by the time our series is complete this exchange of views, together with our interpretive reports, will have helped give the rep on the lower end of the list an opportunity to adapt some of the methods of firms at the top.

Then, a year hence, we'll repeat our original study and perhaps continue it over a period of years.

But don't ask us "who won?" If we do our job right, everybody in the industry will win and that's our objective.



THIS WE FIGHT FOR: Tv can grow stale unless machinery is provided for programing experiment. The networks should start planning now to use the summertime, perhaps on a rotating basis, for new show and format tryouts.

### 10-SECOND SPOTS

Wha hoppen? Gremlins got into the typesetting machine with the result that in a recent SPONSOR-SCOPE list of top tv shows. I've Got a Secret came out on the printed page as I've Got a Question. It prompted one adman to phone and say: "I've got a question—What time is it on?"

Tie-in: Howard Johnson restaurants in New England are featuring a soft drink called "BZ Breeze." named for WBZ. Boston-Springfield. If naming foodstuffs for call letters becomes a fad. here are some candidates: SAZ-parilla for WSAZ-TV. Huntington, W. Va.; SAU-sage for WSAU, Wasau, Wis.; KAKE-Mix for Wichita station KAKE.

No takers: From Tv Guide: "NBC's having trouble lining up people who want to get married on Bride and Groom." They might have more luck getting participants if they start granting divorces on a show called Ex and Ex.

Conversation piece: Talk-About, a new weekly analysis report published by Sindlinger & Co., Ridley Park, Pa., found the fifth most talked about topic in the U. S. was "Movies on television." We know the kind of talk—"So I was all set to hit the sack early for a change last night when I switched on the late movie. . . ."

As you like it: Winston (via Wm. Esty) cigarettes is using a new tv commercial where a prof corrects a student for using "like" instead of "as" to salve grammarians who have criticized the slogan: "Winston tastes good like a cigarette should." Our educational system is saved again!

Eyeful: Three 21-inch tv screens are mounted in the construction fence of a new building site on New York's Lexington Avenue where a 34-story structure is going up. Via this closed-circuit tv, "sidewalk superintendents" can watch the builders at work. Here's where the building trades unions get in trouble with AFTRA.

Foxy: A while back we mentioned a movement in a morticians' group to limit right of members to advertise, and commented that it would be hard for them to write jingle ads anyway. But the Denver ad agency of Revill J. Fox & Co. proved us wrong. "How about." they wrote. "to each his urn?"

# what do YOU buy?



reflect to the state of the sta



KWH TV III to CIN word of CFM to CFM

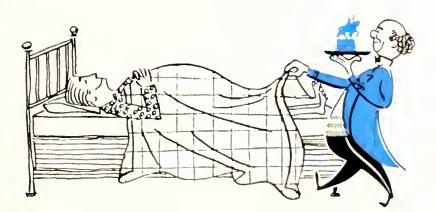


OPERATION ID offers out tall and the availabilities on the LEADER in Structure Telecomount 5 CO pin for \$41250! Five across the boar 1. What amount a CPM homes of FORTY CENTS Anytime is a good-time on daytime KWK Tele is on the KWK OPERATION ID.

By the way, the KWK-TV > & 1 PLAN offers 2 to 4 % iscount on day time buys. Check Katz for details!

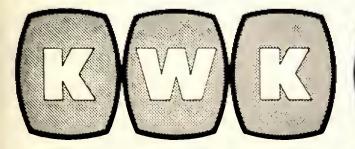
# KWK-TV has them all!

THE KATZ AGENCY, INC.



the LEADER in St. Louis television

Serving the Great St. Louis Market







completely keep, covered

IN ST. LOUIS

## KMBC-TV is Watched MORE by MORE Families in Kansas City

and Sells More Goods for Sponson

# KMBC-TV "BIG-TIME" DAY-TIME, NIGHT-TIME SCHEDU

ones W

			BASIC ABC AFFILIATE					
TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDA	THURSDAY	FRIDAY	SATU	
9:00		"ROMPER	"ROMPER ROOM" — Moppets and their mothers both watch Virginia Adams as she deftly mixes fun, learning—and selling—on this enormously popular live kindergarten show.					
10:00	RELIGIOUS		"JACKPOT MOVIE" — Top feature film fare combined with the opportunity to win hundreds of dollars through KMBC-TV jackpot phone calls make this morning show a "must" for Kansas City viewers.					
I U:30	YOUR OWN HOM	E "JACKPOT						
11:00	RELIGIOUS							
1:30	K. C. NEWSREEL	(0)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)(1)					BUFFALO	
12:00	LARIAT PLAYHOUSE		"WHIZZO'S WONDERLAND" — A wonderful children's hour that enchants youngsters, delights sponsors. Frank Wizardie as Whizzo the Clown, makes this live show a live-wire buy.					
1:00	BOWLING TIME	"NOON" — A	"NOON" — A full-hour variety show featuring popular emcee Rev Mullins, vocalist, Norma Sinclair, music by the Texas Rangers and appearances by visiting celebrities. Live studio audience.					
7:00	PUDLIC PERSON	"HAPPY HOM	ME THEATRE	w			SIX G PLAYHO	
2:30	PUBLIC DEFENDER  ELLERY QUEEN		"HAPPY HOME THEATRE" — Excellent feature films emceed by Bea Johnson, Director of Women's Activities for KMBC-TV. Bea's personalized brand of selling gets results on this audience rich show.					
<b>?</b> :00	THE FALCON		"WATER	FRONT" with Pre	Ston Factor		RASSL	
<b>J</b> :30	BY-LINE			WITH FATHER" W			CARTOON C	
A:00	OVERSEAS ADVENTUR	E					CIRCLE MOVIE 1	
4:30	OPEN HEARING	"p	"MY LITTLE MARGIE" with Gale Storm					
<b>L</b> :00	MEDICAL HORIZON	1!	"BANDSTAND" Live dancing party with John Bilyeu, M.C.					
<b>J</b> :30	AMERICAN LEGEND	"MICKEY MOU	USE CLUB" — Ask rated m	your PG & W Colon ulti-weekly show in t	el about availabilitie: he market.	s on this highest-	MOLE	
<b>6</b> :00	PLAYHOUSE OF STARS	CISCO KID	SUPERMAN	SKY KING	WILD BILL		FAMOU	
<b>0</b> :30	YOU ASKED FOR IT	BOLD JOURNEY	CHEYENNE	OAT KING	HICKOK	OAKLEY	FILM	
7:00	TED MACK	PRESS CONFERENCE	CONFLICT	DISNEY	LONE RANGER	RIN TIN TIN	FESTIVA	
<b>I</b> :30	AMATEUR HOUR		WYATT EARP		FRONTIER	JIM BOWIE	LAWREN	
0:00	STAR SHOWCASE	LAWRENCE WELK	BROKEN ARROW	HIGHWAY PATROL	CIRCUS TIME	CROSSROADS	SHOW	
<b>0</b> :30	HOLLYWOOD			WED. NIGHT FIGHTS	DANNY THOMAS	TREASURE HUNT	OZARK JUBI	
<b>n</b> :00	FILM	WIRE SERVICE	TELEPHONE TIME	OZZIE &	COMPASS	THE VISE		
9:00	THEATRE	THE STAR AND	NAVY LOG	HARRIET	FOCUS	DARTS FOR DOUGH	SATURDA MOVIE	
<b>n</b> :00	MIKE WALLACE	THE STORY	I LED THREE LIVES	FORD THEATRE	CODE 3	DATE WITH THE ANGELS	MOAIE	
U:30	INTERVIEW	RACKET	SHERLOCK S	AM MOLEN'S SPI		ER GIRL		
1:00	PREMIERE PERFORMANCE	SQUAD	HOLMES	CONFIDENTIAL FILE	PASSPORT TO DANGER	DDCMISDS		
:30		LONE WOLF	CITY DETECTIVE	CROSS CURRENT	I SPY	PREMIERE PLAYHOUSE	MYSTERY	
50		THE HUNTER	MAN BEHIND THE BADGE	BIFF BAKER	FEDERAL MEN	. 5.111003E	MOVIE	

It's easy to see why

the SWING is to KMBC-TV

Kansas City's Most Popular and Most Powerful TV Station

PETERS GRIFTIN.

DON DAVIS, President JOHN SCHILLING, Executive Vice GEORGE HIGGINS, Vice Pres. & S. MORI GREINER, Manager of Televi DICK SMITH, Manager of Radio

and in Radio, it's KMBC of Kansas City—KFRM for the State of Kan